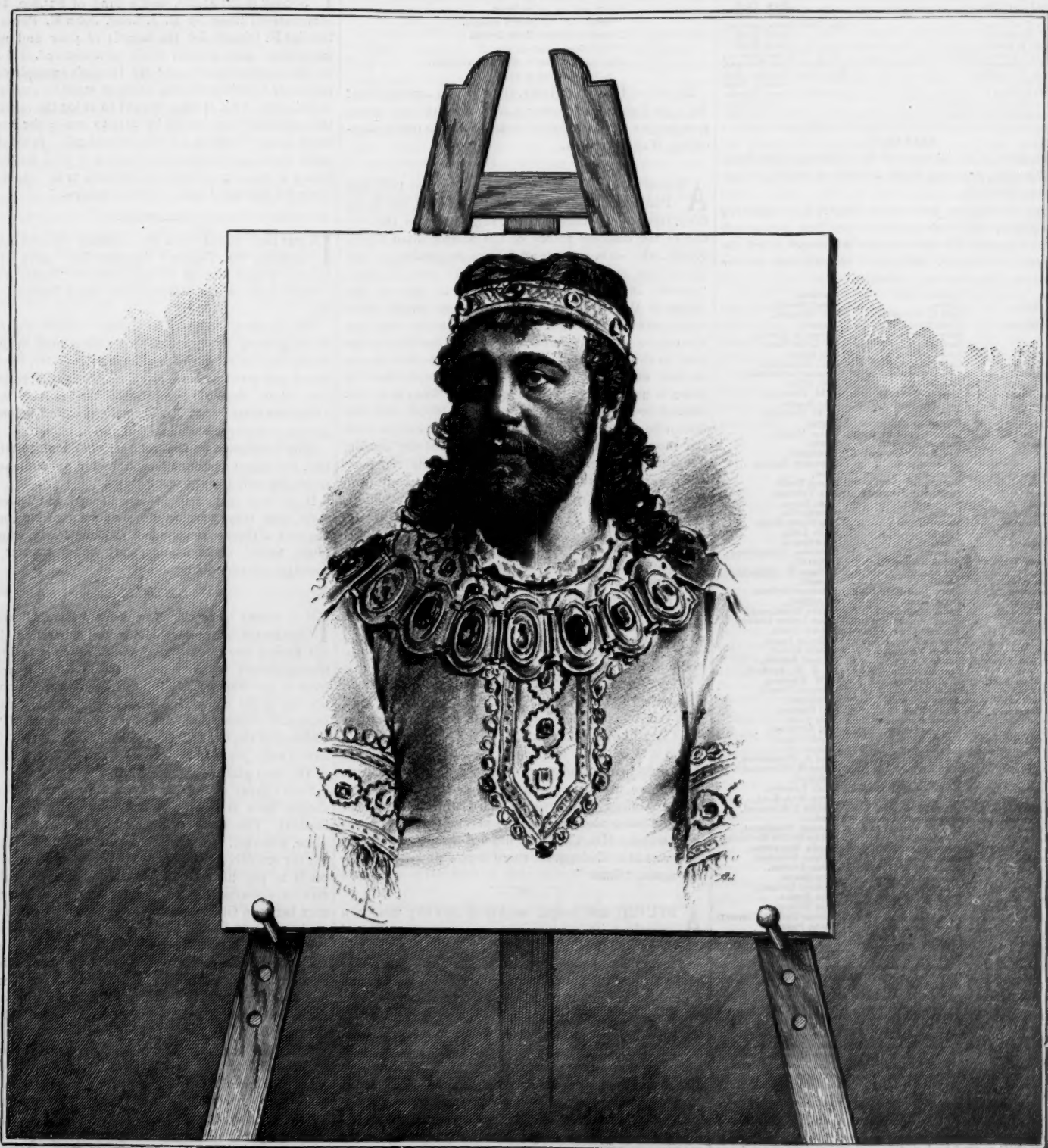


MUSICAL COURIER
A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSIC TRADES

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NEW YORK, WEDNESDAY, JANUARY 9, 1889.

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JULES PEROTTI.

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During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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| Josef Rheinberger. | Moris Rosenthal. | |
| Max Bendix. | Victor Herbert. | |

THE Brooklyn "Eagle," in a recent criticism of Max Bendix's playing of Molique's A minor concerto at the Philharmonic concert in that city, pleasantly remarked that "Mr. Bendix played the first violin part in *Bolique's* concerto."

The "Eagle" had probably discovered a new composer.

IN this issue of THE MUSICAL COURIER will be found a detailed criticism of the prologue to Wagner's immortal trilogy, the "Rheingold," which, strangely enough, is produced in this city the last of the Nibelungen series. The first performance in America took place last Friday evening at the Metropolitan Opera House.

WE received the following letter, which is worthy of reproduction as showing the writer's acquaintance not only with German literature, but also a keen perception of poetical form:

DEAR EDITOR—Please insert my lines. They are by Anton Rubinstein, as you will recognize; so if it is necessary put "by Anton Rubinstein" under sonnet.

To the Child Artist: (Here follows name.)

Thou'rt like unto a flower,
 As fair, as pure, as bright!
 I gaze on thee and sadness
 Steals o'er my heart's delight.
 I long on those golden tresses
 My folded hands to lay,
 Praying that heav'n may preserve thee,
 So fair and pure away.

Shades of Heinrich Heine, rise up and avenge this! An eight line sonnet, however, is a curiosity that would even attract the attention of that venerable poetic iconoclast, Walt Whitman.

AS may be seen in another column, the fair Lilli and Paul, her newly taken spouse, are on the briny deep, steering for these shores, presumably to the rescue of the disabled forces of the Metropolitan Opera House, who seem to have all at once succumbed to that mysterious malady known as "singers' sore throats," "general indisposition" (no relation to General Remorse, of the United States Army), and several other queer attacks of forgetfulness as to when they are wanted to sing. We understand Lilli has fire in her eyes, as she has not made as much money this season as last, and consequently Paul has been further cut down in his pocket allowance, cigarettes being now considered too rich for his rich Berlin blood, and the doctor has positively forbidden beer. However, a short tilt, though it may be in the latter part of the season, against the American dollar, will probably replenish their purses so that once more they may sail from America, the land of the blest, with overflowing coffers.

UNDER the caption, "Mrs. Cleveland Outbid Miss Kellogg," "Harper's Bazar" contains the following palpable puff:

At a recent sale of old furniture in Philadelphia the two highest bidders on an antique Dutch plate rack were Mrs. Cleveland and Miss Clara Louise Kellogg. Miss Kellogg could not attend the sale, and left her bid; Mrs. Cleveland put hers in the hands of a friend, and the coveted article was knocked down to her. Neither lady knew whom she was bidding against.

We thought Miss Clara Louise Kellogg was married sometime ago to Mr. Carl Strakosch. Certainly "Harper's Bazar" takes no notice of the event, and for our e. c. Clara Louise will always be Clara Louise.

Still it is only just and proper that people should get their right names, and so for the benefit of "Harper's Bazar" we would inform our e. c. that Miss Clara Louise Kellogg has become Mrs. Carl Strakosch, her husband being also her present operatic manager.

No wonder Mrs. Cleveland did not recognize her rival bidder as Miss Kellogg, for there is now no such person. Try again, "Bazar."

A STUPID and vulgar weekly of this city has been regaling its readers with a series of nasty and scurrilous attacks on a well-known musical critic and also a very well-known musical conductor. The writer of the articles illy conceals the causes of his venom, and a pretty story might and may be told some day that will throw an interesting light on the private history of the individual in question. A failure as a journalist, a critic whose articles on music made the town smile and whose reputation for blackmail is of the most notorious kind, a manager who always mismanages—in a word, a Jonah, whose very connection with any company is immediately followed by its ruin, he has nevertheless contrived to wriggle in among his betters, and actually apes the manners of a man who controls the musical destinies of the nation. His victims, however, are numerous and his day is about done, for everything he touches

becomes at once afflicted with the dry rot. And yet this fraud presumes to attack gentlemen of ability, all, forsooth, because they will not enter hand and glove with him in his pet schemes. Faugh!

THE phonograph should be on every singer's dressing table, for by its miraculous aid singers can immediately discover the ravages of time and hear themselves as others hear them. German papers, please copy.

IN the New York "Sun" we find the following notice:

Mr. H. E. Knapp, a young American student of music in Germany, writes to say that he has been left without means to continue his studies, in which he has made considerable progress, through his sudden abandonment by a blind friend from whom he earned his living by reading to him. His address is 3 Central-st., fourth floor, Leipzig.

Our Leipzig correspondent will no doubt give us the particulars of this case upon reading this. The appeal through the columns of a New York daily is rather a bold stroke on the part of Mr. Knapp.

IN the will of Oliver Ditson the Handel and Haydn Society is left \$1,000, and a fund of \$25,000, to be administered upon by B. J. Lang, John K. Paine and Charles H. Ditson, for the benefit of poor and needy musicians. Such a fund, wisely administered, will confer incalculable benefit, and Mr. Ditson's example might profitably be followed by a score of wealthy gentlemen of this city, who, if they wished to enjoy the results of their benefactions, would be wise to make the experiment before shuffling off this mortal coil. It would be much more appropriate than leaving a cool million to endow a fund for indigent laundresses or to establish a home for enfeebled cats. *Vive la musique!*

IN our issue of last week we published the enthusiastic account the Vienna "Fremdenblatt" gave of Mr. Jules Perotti's recent performance of "Raoul" in the "Huguenots," at the Metropolitan Opera House in this city.

The paragraph in question appears to have originated in the glowing imagination of a young man in Buda-Pesth who, on receipt of a telegram from Mr. Perotti's friend and manager here, Mr. Emil Dürer, the editor of the "Pesti Naplo," immediately telegraphed to the "Fremdenblatt" that Mr. Perotti was called before the curtain "twenty-seven times."

Why he pitched on that number is difficult to tell; in fact, just about as difficult as it is for an audience to recall anybody twenty-seven times.

It is only justice to Messrs. Perotti and Dürer to state that they were in no wise responsible for the vagaries of their correspondent in Buda-Pesth, who certainly would make a successful ballot counter in a doubtful election district.

IN a recent issue the New York "Herald" made a statement about Mrs. Melba, the Australian singer, not having been heard in London, when in reality the remembrances of her recent fiasco in that city are still fresh in our memory. The newspaper in question this fall has made many slips in operatic matters, the remarkable criticism anent the first performance of "The Yeomen of the Guard," in which Wagner and Sullivan's names were jumbled in curious juxtaposition, being one of the least glaringly nonsensical.

Such a great newspaper as the New York "Herald" should have at least a reliable authority on matters musical. The new critic engaged in Mr. Steinberg's place, however, can hardly be called a reliable authority, for scarcely has he opened his mouth when he proceeds to put his foot into it in the most unequivocal fashion, showing that he does not even know the difference between Gluck and Cherubini. The latter's beautiful and highly dramatic D minor introduction to the third act of "Medea" and a recitative and aria from the same opera were given for the first time at the Thomas concert of last Saturday night, and the sapient new critic of the "Herald" avails himself of this opportunity to show his glaring ignorance in the following paragraph:

"Besides the march and the symphony the program included the introduction, recitative and aria from the third act of 'Medea,' which made some of us glad that Gluck has not been taken up by Mr. Stanton at the Metropolitan Opera House. A very little of 'Medea' goes a great way in a concert room."

What poor old Christoph Willibald Ritter von Gluck has to do with Cherubini's "Medea," and why the former's operas should be excluded from the Metro-

politan Opera House repertory because the latter's beautiful music does not please the ears of the new "Herald" critic is a question which for the time being will have to remain unanswered.

THE Boston press of Sunday last announces definitely that at the end of the present season Mr. Wilhelm Gericke will retire as conductor of the Boston Symphony Orchestra, especially on account of ill health; that his resignation has been accepted by Mr. Higginson, under whose auspices the Boston Symphony Concerts are given, and that he will leave soon after the season to reside permanently in Europe. Mr. Higginson is also reported to have said that the position to be vacated by Mr. Gericke has never been tendered to Mr. Theodore Thomas; that Mr. Thomas would not accept it and that no negotiations have ever been entered upon between himself and Mr. Thomas.

There is much speculation in Boston as to the probable successor to Mr. Gericke, who has become immensely popular in the musical circles of the Hub.

ONLY recently we referred to the large amount of good literature for four hands, one or two pianos, and spoke at the same time of the constantly increasing number of solo pianists to the exclusion of other instrumentalists. It seems a pity that amateurs as a rule should select the piano as the only field for their musical excursions when so many wind and string instruments are at their disposal and are so sadly neglected. If the literature of four hand piano music is large, what can be said of the enormous quantity of good chamber music, which is not over difficult, not requiring virtuosity for its performance, but simply good musicianship? Why do not our talented young people study wind or string instruments sufficiently to be able to take their part in concerted music? The clarinet, oboe, bassoon, horn, viola, 'cello and the contrabass are seldom seen in any but professional hands. We know several ambitious young ladies who have grappled with the difficulties of the 'cello, violin and even the flute, and one youthful aspirant for musical fame has actually mastered the seldom heard saxophone. Chamber music is after all the most charming way of making music. The piano should be given a long needed rest and the beauties of other instruments explored by amateurs.

NUISANCES.

AT the December term of the Superior Criminal Court of Suffolk County (Boston), Mass., George Plaisted and another member of the Salvation Army were convicted of a violation of the rules and regulations of the police commissioners in regard to itinerant musicians' singing or playing or performing on musical instruments in the public streets of that city. At the trial the defendants contended that everyone had a right to worship God in a manner most agreeable to the dictates of his conscience and that the law cannot interfere in the conduct of religious worship; that the set form of worship of the Salvation Army, of which defendant was a member, consisted in part of street parades with music. Nevertheless the trial resulted in a conviction, from which defendants appealed to the Supreme Court, which has just handed down an opinion confirming the action of the lower court and thus ending the Salvation Army musical nuisance in that State. The legal opinion is of no consequence here, as the appeal was taken on constitutional grounds. We simply make this statement to announce the fact and to say that every community should follow in the footsteps of progressive Massachusetts and stop these abominations and similar ones that help to degrade musical taste.

The so-called music of the Salvation Army is one degree lower than that of the "little German band" which permeates the land and produces the howling noises on our streets. All those great, big, burly, lazy fellows who constitute these players in the Salvation Army and German bands should be arrested as vagrants. They collect a large amount of money during the year, never work, do not become citizens and keep establishments on the other side of the Atlantic supported from the income made here, and, after securing a small capital, these vagrants go back and generally start a small saloon with the money saved here.

They do not add to the welfare or happiness of the community, and do not aid in the development of the nation, but, on the contrary, vitiate good taste and make inroads upon morality. If they were prevented from using the public thoroughfares their vocations would cease, and they would either be compelled to leave the land or work to make a living. It is about time to end these nuisances.

The Third Seidl Concert.

LAST Saturday night Anton Seidl gave his third concert at Steinway Hall, which proved to be by far the most interesting of the series. The program was as follows:

Les Préludes—Symphonic Poem..... Franz Liszt
Eglantine's aria from "Euryanthe"..... C. M. von Weber
Mrs. Fanny Moran Olden.
Dramatic symphony..... Anton Rubinstein
Introduction and Isolde's Liebestod, from "Tristan und Isolde"..... Richard Wagner
Mrs. Fanny Moran Olden.

Despite the nasty night and the length of the program, the Rubinstein number consuming nearly an hour in its performance, a large and appreciative audience were present, and they were amply rewarded for their pains, for seldom has the Seidl Orchestra played with such brilliancy, albeit at times lacking in finish, as on this occasion.

Liszt's telling "Préludes," certainly one of his best orchestral efforts, was given with considerable *clan* and vigor.

The changes that Mr. Seidl has seen fit to make in the tempi benefit the work considerably, although his brass choir hopelessly outshouted his string band in the finale.

Rubinstein's dramatic symphony in D minor is no novelty, but it is, nevertheless, a welcome visitor to our concert programs, which seem to be made up under the impression that only nine symphonies were ever written and those by Beethoven.

It is not a work of such significance as the same composer's "Ocean" symphony, its thematic material neither being so fresh nor so well developed, but it abounds in passages of rare musical beauty, and is full of ever changing rhythms and odd and original harmonies. The scherzo in D minor is the most concise and thoroughly Rubinsteinish movement of the four, the first reminding one slightly of the composer's D minor piano concerto, and the last movement being the weakest thematically; in fact, sounding like a huge piano transcription. The lovely F major adagio would be more effective if it were not so prolix. But there is no necessity for carping; Rubinstein is ever Rubinstein, childlike, fresh and invigorating. The work received a strong interpretation from the hands of Mr. Seidl, being given with magnificent breadth, unflagging fire and intensity. There were, of course, lots of rough places, but the damp night should bear excuse for the rawness of the strings.

Mrs. Fanny Moran Olden was the soloist and displayed many good qualities of voice and style in the "Euryanthe" aria, exhibiting a vocal agility, for a voice of such calibre as hers, that was remarkable.

The closing of the Wagner number was certainly not deficient in breadth or dramatic interest, but musically it lacked sweetness and meaning. If Mrs. Moran Olden—the power of whose vocal organs is something enormous, she being easily heard above the tremendous orchestral climax at the end of her solo—would not be so expansive, so to speak, in her delivery, the enjoyment of her performances would be greatly increased. But she seems to think her audience are about a half mile on the other side of Hoboken; hence her efforts to make herself heard, and it must be confessed her labors are not in vain. Her voice is a colossal one, but her method is unrefined and faulty, and her very evident dramatic gifts do not show to the same advantage on the concert platform as on the operatic stage.

The next Seidl concert takes place February 2.

Thomas Concert.

THE first of the series of concerts to be given by Theodore Thomas with his reorganized orchestra took place at Chickering Hall last Saturday night. Owing probably to the fact of an unpropitious state of the weather, more surely, however, also through the poor and injudicious arrangement of giving the inauguration concert on the same night on which one of Anton Seidl's concerts took place at Steinway Hall, the much smaller Chickering Hall was only tolerably well filled. The audience, however, made up in appreciativeness and enthusiasm what it lacked in number, and Mr. Thomas' reception, when first he appeared on the conductor's stand, must have been flattering, even to a man so accustomed to that kind of thing as he by this time, no doubt, has grown to be.

The enthusiasm, however, abated somewhat perceptibly after the performance of the opening number of the program, a "Festival March" in D major by Theodore Thomas, which was produced on this occasion for the first and, let us hope for Mr. Thomas' sake, also for the last time. The thing is commonplace rot from beginning to end, and has no redeeming feature, except some clever bits of orchestration. As for the rest Mr. Thomas would do well to remember what Hans Richter said about his own sterility in the field of musical productivity, and about Kapellmeister compositions in general. The march, of course, was played well, but the tonal effect was not good nevertheless, as Chickering Hall is too small to admit of a Thomas orchestra's fortissimos. Beethoven's D major symphony was performed in the conventional manner, which calls for no special comment. It was followed by a fine and highly dramatic introduction to the third act of Cherubini's "Medea," leading into a recitative and aria which Mrs. Fursch-Madi gave with all the artistic beauty of voice and

style, dramatic feeling and verve which distinguish all this lady's interpretations, and which called forth a most genuine and deserved outburst of applause.

Later on in the evening Mrs. Fursch-Madi sang with equal success a fragment from Saint-Saëns' opera "Samson and Delilah." This excerpt is taken from one of the most beautiful duets that has ever been written for alto and tenor; but although it has been arranged in the shape in which it was given by Mrs. Fursch-Madi by the composer himself, who transposed it up a whole tone from D flat to E flat to suit the requirements of a soprano voice, one cannot help noticing that it was not originally written for soprano and that it would sound infinitely better and more effective if delivered by the voice for which it was first intended. This remark implies no reflection on Mrs. Fursch-Madi, who sang this fragment with as great and good effect as was possible under the circumstances and was thrice recalled at the close.

The other soloists of the evening were the first violinist and first 'cellist of the Thomas orchestra, Messrs. Max Bendix and Victor Herbert, who gave great enjoyment and an artistic treat of musical importance to the *cognoscenti* with their remarkably finished performance of Brahms' new concerto in A minor for violin, violoncello and orchestra, which great work was heard here for the first time on this occasion.

In point of invention, as well as skill in thematic handling and treatment of the solo instruments, this latest larger composition of Brahms must be classed with the best of his productions. The first allegro has two powerful themes, which are developed in most masterly style; the andante in D major brings a beautiful and yet simple (simple for Brahms) pastoral theme, and the closing movement is as brilliant as it is bristling with technical difficulties of all sorts. Messrs. Bendix and Herbert must be sincerely congratulated for the exquisite finish with which they played each one of the three movements, for their wonderful ensemble, their beauty of tone and absolute purity of intonation, the almost marvelous technic with which they performed the "vivace non troppo," to say nothing of the difficult feat of memorizing and playing faultlessly from memory a work of such complexity and of such large dimensions. That the audience was not quite capable of appreciating their efforts must not discourage these two artists, for it was not their fault, but the audience's, for whom a Brahms composition of so much intricacy is not the most catchy thing imaginable.

The closing number on the somewhat too lengthy program were three "Slavonic Dances" in B major, E minor and F major from the third and latest series of that denomination by the great Bohemian composer, Anton Dvorak. They are as original, powerful, harmonically and rhythmically alike interesting and as effectively scored as most everything that emanates from this gifted and fertile pen, and again confirm our previously expressed view that Dvorak stands in the foremost rank of modern writers—in fact, that he is the coming man.

The Aus der Ohe Recital.

MISS ADELE AUS DER OHE was heard for the first time this season in this city last Friday evening, at Steinway Hall, which was well filled by a fashionable and musical audience, eager to hear once more this popular young artist. The following was the program:

Fantasia and Fugue, G minor..... Bach-Liszt
Sonata, C sharp minor..... Beethoven
Pastorale..... Scarlatti
Capriccio.....
Impromptu, in B flat..... Schubert
Spinning Song..... Mendelssohn
Andante Spianato and Polonaise..... Chopin
Faschingschwank, op. 26..... Schumann
Rhapsodie Espagnole..... Franz Liszt

Miss Aus der Ohe, who has been on a successful concert tournee since last fall, was warmly welcomed by her friends, and played the long and trying program with her accustomed verve and power. The sonata was not played as satisfactorily as the fugue, the first two movements being delivered with a lack of color and feeling. The presto was better, but the poetry of the composition was not at all apparent.

Miss Aus der Ohe excels in compositions requiring vigor and fire, and her performance of Liszt's "Rhapsodie Espagnole" was a magnificent display of bravura playing. The Chopin polonaise was also played with much breadth and largeness of tone, a trifle too robust, however, for the delicate, graceful spirit of the composition.

Schumann's brilliant and rich hued "Faschingschwank" was in parts excellently interpreted, the first and last movements particularly. The tender and poetic "Romanze" lacked, however, warmth. Miss Aus der Ohe plays with more finish and precision than ever, and her octave playing, always good, was on this occasion something remarkable.

Her style is virile and forcible, and with more variety in tonal coloring her performances would be enormously improved. As it is she is always a welcome artist, even in these piano ridden days.

—Mrs. Adelaide Bolton-Jordan, a pupil of Mr. Noyes B. Miner, of the American Conservatory, Chicago, made a successful first public appearance at the recent "Messiah" performances at Peoria, Ill., by the Apollo Club, of Chicago, and the Peoria Musical Society.

OPERA IN GERMAN.

First Production in this Country of Wagner's "Rheingold"—A Most Pronounced Success.

SOME evil and malicious genius seems to be playing queer pranks with the throats of the tenors of the Metropolitan Opera House. Messrs. Alvary and Perotti have both been unable to sing, and in consequence instead of the "Prophète," as previously announced for the Monday evening of last week, we had to endure a poor performance of "Fidelio," with Mr. Moran as "Florestan" and his wife, Mrs. Moran-Olden, in the title rôle.

That Mr. Moran was resuscitated can only be forgiven on the score of the other tenors' illness, which also necessitated Mr. Moran's appearance as "Faust" on Wednesday evening. Mrs. Moran-Olden does not improve on acquaintance, either, for though she doubtless possesses dramatic intensity—lots to spare, in fact—she shouts through her part as if lung power were the only desideratum.

Friday evening "Rheingold," the prologue and metaphysical preface, so to speak, to Richard Wagner's "Ring des Nibelungen," was given for the first time in America, and was repeated at the Saturday matinee and on Monday evening of this week with an enthusiastic success that has not been surpassed since the days of opera in German in this city and that increased in intensity with the increasing number of people who witnessed the performances in question. The house on Friday night was well filled; on Saturday afternoon, despite the bad state of the weather, it was absolutely crowded, and on Monday night of this week "standing room only" was the order of the day.

THE MUSICAL COURIER's analysis of "Rheingold" will certainly not be an unwelcome recapitulation to the many of our readers who have gone to see and hear Wagner's work, a guide to those who intend to attend one of the future repetitions, and a mental picture for those at a distance who are unable to visit our Metropolitan Opera House.

In "The Rheingold" we meet with the supernatural beings of German mythology—the Rhinedaughters "Woglinde," "Wellgunde" and "Flosshilde," whose duty it is to guard the precious Rheingold; "Wotan," the Chief of the Gods, his spouse "Fricka," "Loge," the God of Fire (the diplomat of Walhalla), "Freia," the Goddess of Youth and Beauty, her brothers "Donner" and "Froh," "Erda," the all-wise woman; the giants "Fafner" and "Fasolt;" "Alberich" and "Mime" of the race of Nibelungs, cunning, treacherous gnomes who dwell in Nibelheim in the bowels of the earth.

The first scene of "Rheingold" is laid in the Rhine, where the Rhinedaughters guard the Rheingold.

The work opens with a wonderfully descriptive prelude, which depicts with marvelous art (marvelous because so simple) the transition from the quietude of the water depths to the wavy life of the Rhinedaughters. The double basses intone E flat only; this note is heard during four bars. Then three contra bassoons add the E flat triad, which is held until the 136th bar. With the sixteenth bar there flows over this seemingly immovable triad, as the current of a river flows over its immovable bed, the MOTIVE POWER OF THE RHINE.



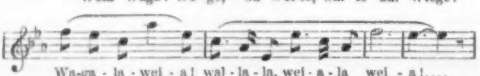
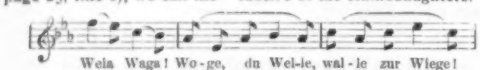
A horn intones this Motive. Then one horn after another takes it up until its wave-like tones are heard on the eight horns. From the flowing accompaniment of the 'cellos the Motive is carried to the woodwind. It rises higher and higher, the other strings successfully joining in the accompaniment, which now flows on in gentle undulations until the Motive is heard on the high notes of the woodwind, while the violins have joined in the accompaniment. When the theme thus seems to have stirred the waters from their depth to their surface the curtain rises.

The scene shows the bed and flowing waters of the Rhine, the light of day reaching the depths only as a greenish twilight. The current flows on over rugged rocks and through dark chasms.

"Woglinde" is circling gracefully around the central ridge of rock. To an accompaniment as wavy as the waters through which she swims, she sings the much discussed

Weia! Waga! Woge, du Welle,
Walle zur Wiege! Wagala weia!
Wallala, Weiala weia!

Some of these words belong to what may be termed the language of the Rhinedaughters. Looked at in print they seem odd, perhaps even ridiculous. When, however, they are sung to the melody of the Rhinedaughters they have a wavy grace which is simply entrancing. The Motive to which they are sung (Schott's piano score with words, page 5, line 4; see also page 25, line 1), we call the "Motive of the Rhinedaughters."



In wavy sport the Rhinedaughters dart from cliff to cliff.

Meanwhile "Alberich" has clambered from the depths up to one of the cliffs, and watches, while standing in its shadow, the gambols of the Rhinedaughters. As he speaks to them there is a momentary harshness in the music, whose flowing rhythm is broken (page 8, line 3). Characteristically descriptive of his discomforture is the music when, in futile endeavors to climb up to them, he inveighs against the "slippery slime" which causes him to lose his foothold (page 12, line 5).

When after "Woglinde," "Wellgunde" and "Flosshilde" have in turn gambled almost within his reach, only to dart away again, he curses his own weakness, you hear the MOTIVES OF THE NIBELUNGS' SERVITUDE (page 24, line 1, bars 3 and 4).



Swimming high above him the Rhinedaughters incite him with gleeful cries to chase them. "Alberich" tries to ascend, but always slips and falls back. Finally, beside himself with rage, he threatens them with clenched fist. The music accompanying this threat is in the typical rhythm of the Nibelung Motive (see No. 18).

"Alberich's" gaze is attracted and held by a glow which suddenly pervades the waves above him and increases until from the highest point of the central cliff a bright, golden ray shoots through the water. Amid the shimmering accompaniment of the violins is heard on the horn the RHINEGOLD MOTIVE (page 31, line 1).



With shouts of triumph the Rhinedaughters swim around the rock. Their cry, "Rhinegold," is a characteristic Motive, heard again later in the cycle, and the new accompanying figure on the violins may also be noted. THE RHINEDAUGHTERS' SHOUT OF TRIUMPH and the accompaniment to it are as follows:

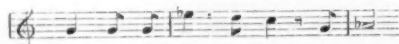


As the river glitters with golden light the Rheingold Motive rings out brilliantly on the trumpet. The Nibelung is fascinated by the sheen. The Rhinedaughters gossip with one another, and "Alberich" thus learns that the light is that of the Rheingold, and that whoever shapeth a ring from this gold will become invested with great power. There is heard THE RING MOTIVE (line 41, page 3) in the woodwind:



When "Flosshilde" bids her sisters cease their prattle, lest some sinister foe should overhear them, the music which accompanied "Alberich's" threat in the typical Nibelung rhythm reappears for an instant (page 42, line 3).

"Wellgunde" and "Woglinde" ridicule their sister's anxiety, saying that no one would care to filch the gold, because it would give power only to him who abjures or renounces love. The darkly prophetic "Motive of the Renunciation of Love" is heard here (page 43, line 1). It is sung by "Woglinde":



As "Alberich" reflects on the words of the Rhinedaughters (page 47, line 3) the Ring Motive occurs both in voice and orchestra in mysterious pianissimo (like an echo of "Alberich's" sinister thoughts), and is followed by the Motive of Renunciation. Then is heard the sharp, decisive rhythm of the Nibelung Motive, and "Alberich" fiercely springs over to the central rock. The Rhinedaughters scream and dart away in different directions. The threatening measures of the Nibelung—this time loud and relentless—and "Alberich" has reached the summit of the highest cliff.

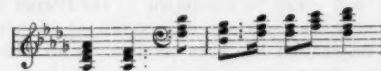
"Hark, ye floods! Love I renounce forever!" he cries, and amid the crash of the Rheingold Motive he seizes the gold and disappears in the depths. With screams of terror the Rhinedaughters dive after the robber through the darkened water, guided by "Alberich's" shrill mocking laugh. Waters and rocks sink; as they disappear, the billowy accompaniment sinks lower and lower in the orchestra. Above it rises once more the Motive of Renunciation (page 53, line 5). The Ring Motive is heard, and then as the waves change into nebulous clouds the billowy accompaniment rises pianissimo until, with a repetition of the Ring Motive, the action passes to the second scene. One crime has already been committed—the theft of the Rheingold by "Alberich." How that crime and the ring which he shapes from the gold inspire other crimes is told in the course of the following scenes of "Rheingold."

Hence the significance of the Ring Motive as a connecting link between the first and second scenes.

SCENE II.

The dawn illumines a castle with turrets on a rocky height at the back. Through a deep valley between this and the foreground the Rhine flows.

With the opening of the second scene the stately "Walhalla Motive" is heard:



This is a motive of superb beauty. It greets us again and again in "Rheingold," and frequently in the latter music dramas of the cycle. Yet, often as it occurs, one hears it with ever growing admiration. Walhalla is the dwelling of gods and heroes, and its motive is divinely and heroically beautiful. Though it is essentially broad and stately, it often assumes a tender mood, like the chivalric gentleness which every true hero feels toward woman. Thus it is at the opening of the second scene, for here this motive, which when played forte or fortissimo is one of the stateliest, is marked piano and molto dolce. In crescendo and decrescendo it rises and falls, as rises and falls with each breath the bosom of the beautiful "Fricka," who slumbers at "Wotan's" side.

As "Fricka" awakens her eyes fall on the castle. In her surprise she calls to her spouse. "Wotan" dreams on, the Ring Motive and later the Walhalla Motive being heard in the orchestra, for with the ring "Wotan" is finally to compensate the Giants for building Walhalla. As he opens his eyes and sees the castle you hear (page 56, line 4) the "Spear Motive," which is a characteristic variation of the "Motive of Compact." For "Wotan" should enforce, if needful, the compact of the Gods with his spear.

"Wotan" sings of the glory of Walhalla. All through his apostrophe resounds the Walhalla Motive. "Fricka" reminds him that he has made a compact with the Giants to deliver over to them for their work in building Walhalla, "Freia," the Goddess of Youth and Beauty. This introduces on the 'cellos and double basses the "Motive of the Compact":

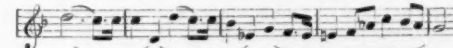


A theme more expressive of the binding force of law it is impossible to conceive. It has the inherent dignity and power of the idea of justice.

Then follows a little domestic spat between "Wotan" and "Fricka," "Wotan" claiming that "Fricka" was as anxious as he to have Walhalla built, and "Fricka" answering that she desired to have it erected in order to persuade "Wotan" to lead a more domestic life. At "Fricka's" words,

"Halls, bright and gleaming,"

the "Fricka Motive" is heard for the first time (page 61, line 1). It is a caressing motive of much grace and beauty:



It is also prominent in "Wotan's" reply immediately following. When "Wotan" tells "Fricka" that he never intended to really give up "Freia" to the Giants, chromatics, like little tongues of fire, appear in the accompaniment (page 63, line 3). They are suggestive of the Loge Motive, for with the aid of "Loge," "Wotan" hopes to trick the Giants. "Then save her at once!" calls "Fricka," as "Freia" enters in hasty flight. At this point (page 64, line 1) is heard the first bar of the Freia Motive combined with the Flight Motive. The "Motive of Flight" is as follows:



The following is the "Freia Motive":



With "Freia's" exclamations that the giants are pursuing her, the first suggestion of the Giant Motive appears (page 64, line 3), and as these "great hulking fellows" enter, the heavy, clumsy GIANT MOTIVE is heard in its entirety (page 66, line 1):

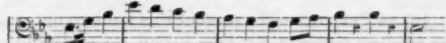


"Fasolt" and "Fafner" have come to demand that "Wotan" deliver up to them "Freia," according to his promise when they agreed to build Walhalla for him. In the ensuing scene, in which "Wotan" parleys with the Giants, the Giant Motive, the Walhalla Motive, the Motive of the Compact and the first bar of the Freia Motive figure until "Fasolt's" threatening words (page 72, line 1):

"Peace wane when you break your compact,"

when there is heard a version of the Motive of Compact

characteristic enough to be distinguished as the MOTIVE OF COMPACT WITH THE GIANTS:



The Walhalla, Giant and Freia motives again are heard until "Fafner" speaks of the golden apples which grow in "Freia's" garden (page 74, line 1). These golden apples are the fruit of which the Gods partake in order to enjoy eternal youth. The Motive of Eternal Youth, which now appears, is one of the loveliest in the cycle. It seems as though age could not wither it nor custom stale its infinite variety. Its first bar is reminiscent of the Ring Motive (No. 6), for there is subtle relationship between the Golden Apples of "Freia" and the Rhinegold. This is the MOTIVE OF ETERNAL YOUTH:



It is finely combined with the Giant Motive at "Fafner's" words:

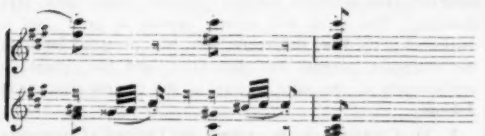
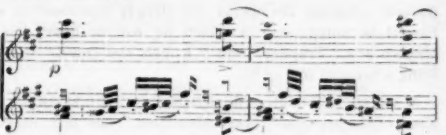
"Let her forthwith be torn from them all."

"Froh" and "Donner," "Freia's" brothers, enter hastily to save their sister. As "Froh" clasps her in his arms, while "Donner" confronts the Giants, the Motive of Eternal Youth rings out triumphantly on the horns and woodwind (page 75, line 4).

But "Freia's" hope is short lived. The Motive of the Compact with the Giants, with its weighty import, resounds as "Wotan" stretches his spear between the hostile groups. For though "Wotan" desires to keep "Freia" in Walhalla, he dare not offend the Giants. But at this critical moment he sees his cunning adviser, "Loge," approaching. These are "Loge's" characteristic motives: LOGE MOTIVE:



MAGIC FIRE MOTIVE:



They are heard throughout the ensuing scene, in which "Wotan" upbraids "Loge" for not having discovered something which the Giants would be willing to accept as a substitute for "Freia." "Loge" says he has traveled the world over without finding aught that would compensate man for the renunciation of a lovely woman. At this point is heard the Motive of Renunciation. Then follows "Loge's" narrative of his wanderings. With great cunning he intends to tell "Wotan" of the theft of the Rhinegold and of the wondrous worth of a ring shaped from the gold in order to incite the listening Giants to ask for it as a compensation for giving up "Freia." Hence Wagner, as "Loge" begins his narrative, has blended, with a marvelous sense of musical beauty and dramatic fitness, two phrases: the Freia Motive and the accompaniment to the Rhinedaughters' shout of triumph in the first scene. Whoever will turn to page 85, line 4, last two bars of the vocal piano score, will find the Freia Motive in the treble and the somewhat simplified accompaniment to the cry "Rhinegold" in the bass. This music continues until "Loge" says he discovered but one (namely, "Alberich") who was willing to renounce love. Then the Rhinegold Motive is sounded tristly in a minor key and immediately afterward is heard the Motive of Renunciation.

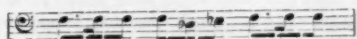
"Loge" next tells how "Alberich" stole the gold. All through this portion of the narrative are heard, in the accompaniment, reminiscences of the motives of the first scene. It should be noticed that when (page 80, line 1) "Loge" gives "Wotan" the message of the Rhinedaughters, that the chief of the Gods wrest the gold from "Alberich" and restore it to them, the Rhinegold Motive rings out brilliantly in a major key (C major). "Loge" has already excited the curiosity of the Giants, and when "Fafner" asks him what power "Alberich" will gain through the possession of the gold, he dwells upon the magical attributes of the ring shaped from Rhinegold. As "Wotan" ponders over "Loge's" words the Ring Motive is heard, for "Wotan" is planning how he may possess himself of the ring.

With true knowledge of human, and especially of feminine, nature, Wagner makes "Fricka" ask if articles of jewelry could be made of the gold. As "Loge" tells her that the possession of the ring will insure "Wotan's" fidelity to her and that "Alberich's" Nibelungs are at that moment molding a ring of the Rhinegold, he sings the Fricka Motive ("Fricka" being the guardian of marriage fidelity), while, when he refers to the Nibelungs (page 92, line 3, last two bars), there is heard for the first time the Nibelung Motive. (The Nibelung Motive will be found at the point when it as-

sumes its due prominence in the score, viz., in the Nibelheim scene.) "Wotan" is evidently strongly bent on wresting the gold from "Alberich" and retaining it in his own possession instead of restoring it to the Rhinedaughters, for, as he stands wrapt in meditation (page 93, line 1), the Rhinegold Motive is heard in a minor key, and as he asks "Loge" how he may mold the gold into a ring we have the Ring Motive. "Loge" tells "Wotan" that "Alberich" has abjured love and already molded the ring. Here the Motive of Renunciation is sounded with a harsh power (page 94, line 3), expressive of "Alberich's" tyranny, which we are soon to witness.

"Loge's" diplomacy is beginning to bear results. "Fafner" tells "Fasolt" that he deems the possession of the gold more important than "Freia." Notice here (page 97, line 2, last bar *et seq.*) how the Freia Motive, so prominent when the Giants insisted on her as their compensation, is relegated to the bass and how (line 4, last two bars) the Rhinegold Motive breaks in upon the Motive of Eternal Youth as "Fafner" and "Fasolt" again advance toward "Wotan," for they now request "Wotan" to wrest the gold from "Alberich" and give it to them as ransom for "Freia." "Wotan" refuses and the Giants, having proclaimed that they will give "Wotan" until evening to determine upon his course, seize "Freia" and drag her away. Here the music is highly descriptive. Pallor settles upon the faces of the Gods; they seem to have grown older. Alas, they are already affected by the absence of "Freia," the Goddess of Youth, whose motives are but palely reflected by the orchestra, as "Loge," with cunning alarm, explains the cause of the Gods' distress; until "Wotan" proclaims that he will go with "Loge" to Nibelheim.

"Loge" disappears down a crevice in the side of the rock. From it a sulphurous vapor at once issues. When "Wotan" has followed "Loge" into the cleft the vapor fills the stage and conceals the remaining characters. The vapors thicken to a black cloud, continually rising upward until rocky chasms are seen. These have an upward motion, so that the stage appears to be sinking deeper and deeper. During this transformation scene, which, however, is not given at the Metropolitan Opera House on account of insufficient stage apparatus, there is an orchestral interlude. First is heard the Loge Motive, four times interrupted by the Motive of Renunciation. Beginning at page 111, line 5, bar 4, the Motive of Servitude is heard during four bars. Then, with a *molto vivace* the orchestra dashes into the Motive of Flight. Twice the Ring and Rhinegold Motives are heard, the latter appearing the second time with the typical NIBELUNG MOTIVE (page 112, line 5), expressive of the enslaved Nibelungs constantly working at the forge.



This motive accompanies for sixteen bars, during eight of which the rhythm is emphasized by the anvils on the stage, a broad expansion of the Flight Motive. Meanwhile from various distant quarters ruddy gleams of light illumine the chasms, and when the Flight Motive has died away only the increasing clangor of smithies is heard from all directions. Gradually the sound of the anvils grows fainter; and, as the Ring Motive resounds like a shout of malicious triumph (expressive of "Alberich's" malignant joy at his possession of power), there is seen a subterranean cavern, apparently of limitless depth, from which narrow shafts lead in all directions.

SCENE III.

At the beginning of the third scene we notice again the measures heard when "Alberich" chased the Rhinedaughters. "Alberich" enters from a side cleft dragging after him the shrieking "Mime." The latter lets fall a helmet which "Alberich" at once seizes. It is the Tarnhelmet, made of Rhinegold, the donning of which enables the wearer to become invisible or assume any shape. As "Alberich" closely examines the Tarnhelmet its motive is heard (page 17, line 4, beginning at the sixth bar). This is the MOTIVE OF THE TARNHELMET:

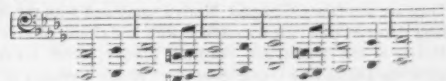


To test its power "Alberich" puts it on and changes into a column of vapor. He asks "Mime" if he is visible, and when "Mime" answers in the negative "Alberich" cries out shrilly, "Then feel me instead," at the same time making poor "Mime" writhe under the blows of a visible scourge.

"Alberich" then departs—still in the form of a vaporous column—to announce to the Nibelungs that they are henceforth his slavish subjects. "Mime" cowers down with fear and pain. "Wotan" and "Loge" enter from one of the upper shafts. "Mime" tells them how "Alberich" has become all-powerful through the ring and the Tarnhelmet made of the Rhinegold. The Motives occurring in "Mime's" narrative are the Nibelung, Servitude and Ring Motives, the latter in the terse, malignantly powerful form in which it occurred just before the opening of the third scene. Then "Alberich," who has taken off the Tarnhelmet and hung it from his girdle, is seen in the distance, driving a crowd of Nibelungs before him from the caves below. They are laden with gold and silver, which he forces them to pile up in one place and so form a hoard. He suddenly perceives "Wotan" and "Loge." After abusing "Mime" for permitting strangers to enter

Nibelheim, he commands the Nibelungs to descend again into the caverns in search of new treasures for him. They hesitate. You hear the Ring Motive. "Alberich" draws the ring from his finger, stretches it threateningly toward the Nibelungs and commands them to obey the ring's master.

The Nibelungs disperse in headlong flight and with "Mime" rush back into the cavernous recesses. "Alberich" looks with mistrust upon "Wotan" and "Loge." He asks them what they seek in Nibelheim. "Wotan" tells him they have heard reports of his extraordinary power and have come to ascertain if they are true. After some parleying the Nibelung points to the hoard, saying: "It is the merest heap compared to the mountain of treasure to which it shall rise." Here appears part of the RISING HOARD MOTIVE (page 137, line 4), which in its complete form is as follows:

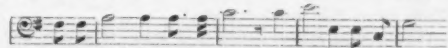


"Alberich" boasts that the whole world will come under his sway (you hear the Ring Motive), that the Gods who now laugh and love in the enjoyment of youth and beauty will become subject to him (you hear the Freia Motive); for he has abjured love (you hear the Motive of Renunciation). Hence, even the Gods in Walhalla shall dread him (you hear a variation of the Walhalla Motive), and he bids them beware of the time when the night-begotten host of the Nibelungs shall rise from Nibelheim into the realm of daylight (you hear the Rhinegold Motive followed by the Walhalla Motive, for it is through the power gained by the Rhinegold that "Alberich" hopes to possess himself of Walhalla). "Loge" cunningly flatters "Alberich," and when the latter tells him of the Tarnhelmet feigns disbelief of "Alberich's" statements. "Alberich," to prove their truth, puts on the helmet and transforms himself into a huge serpent. The Serpent Motive expresses the windings and writhings of the monster.

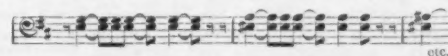
The serpent vanishes and "Alberich" reappears. When "Loge" doubts if "Alberich" can transform himself into something very small, the Nibelung changes into a toad. Now is "Loge's" chance. He calls to "Wotan" to set his foot on the toad. As "Wotan" does so, "Loge" puts his hand to its head and seizes the Tarnhelmet. "Alberich" is seen writhing under "Wotan's" foot. "Loge" binds "Alberich;" both seize him, and drag him to the shaft from which they descended and disappear ascending. The scene now changes in the reverse direction to that in which it changed when "Wotan" and "Loge" were descending to Nibelheim. The orchestra accompanies the change of scene. The Ring Motive dies away from the crashing fortissimo to piano, to be succeeded by the dark Motive of Renunciation. Then is heard the clangor of the Nibelung smithies, and amid it the Motive of Flight in its broadly expanded form. The Giant, Walhalla, Loge and Servitude Motives follow the last with crushing force as "Wotan" and "Loge" emerge from the cleft, dragging the pinioned "Alberich" with them. His lease of power was brief. He is again in a condition of servitude.

SCENE IV.

A pale mist still veils the prospect as at the end of the second scene. "Loge" and "Wotan" place "Alberich" on the ground, and "Loge" dances around the pinioned Nibelung, mockingly snapping his fingers at the prisoner. "Wotan" joins "Loge" in his mockery of "Alberich." The Nibelung asks what he must give for his freedom. "Your hoard and your glittering gold," is "Wotan's" answer. "Alberich" assents to the ransom, and "Loge" frees the gnome's right hand, "Alberich" raises the ring to his lips and murmurs a secret behest. The Nibelung Motive is heard, combined at first with the Motive of the Rising Hoard, then with the Motive of Servitude and later with both. This combination of the three Motives will be found on page 165, line 2, last bar; the Motive of Servitude being played in the right hand, the other two in the left. These three Motives continue prominent as long as the Nibelungs emerge from the cleft and heap up the hoard. Then, as "Alberich" stretches out the Ring toward them, they rush in terror toward the cleft, into which they disappear. "Alberich" now asks for his freedom, but "Loge" throws the Tarnhelmet on to the heap. "Wotan" further demands that "Alberich" also give up the ring. At these words dismay and terror are depicted on "Alberich's" face. He had hoped to save the ring, but in vain. "Wotan" tears it from the gnome's finger. Then "Alberich," impelled by hate and rage, curses the ring. The MOTIVE OF THE CURSE is as follows:



To it should be added the syncopated measures expressive of the threatening and ever active NIBELUNGS' HATE:



Amid the heavy thuds of the Motive of Servitude "Alberich" vanishes in the cleft.

The mist begins to rise. It grows lighter. The Giant Motive and the Motive of Eternal Youth are heard, for the Giants are approaching with "Freia." "Donner," "Froh" and "Fricka" hasten to greet "Wotan." "Fasolt" and "Fafner" enter with "Freia." It has grown clear, except

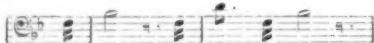
that the mist still hides the distant castle. "Freia's" presence seems to have restored youth to the Gods. While the Motive of the Giant Compact resounds "Fasolt" asks for the ransom for "Freia." "Wotan" points to the hoard. With staves the Giants measure off a space of the height and breadth of "Freia." That space must be filled out with treasure.

"Loge" and "Froh" pile up the hoard, but the Giants are not satisfied even when the Tarnhelmet has been added. They wish also the ring to fill out a crevice. "Wotan" turns in anger away from them. A bluish light glimmers in the rocky cleft to the right, and through it "Erda" rises to half her height. She warns "Wotan" against retaining possession of the ring. The Motives prominent during the action preceding the appearance of "Erda" will be readily recognized. They are the Giant Compact Motive combined with the Nibelung Motive (the latter combined with the Giant Motive and Motive of the Hoard) and the Ring Motive, which breaks in upon the action with tragic force as "Wotan" refuses to give up the ring to the Giants. The ERDA MOTIVE bears a strong resemblance to the Rhine Motive:



The syncopated notes of the Nibelungs' malevolence, so threateningly indicative of the harm which "Alberich" is plotting, are also heard in "Erda's" warning (page 193, line 4). "Wotan," heeding her words, throws the ring upon the hoard. The Giants release "Freia," who rushes joyfully toward the Gods. Here the Freia Motive, combined with the Flight Motive, now no longer agitated but joyful rings out gleefully. Soon these Motives are interrupted by the Giant and Nibelung motives, there being added to these later the Motive of the Nibelungs' Hate and the Ring Motive. "Alberich's" curse is already beginning its dread work. The Giants dispute over the spoils, their dispute waxes to strife, and at last "Fafner" slays "Fasolt" and snatches the ring from the dying Giant. As the Gods gaze horror-stricken upon the scene, the Curse Motive resounds with crushing force (page 200, line 3). "Loge" congratulates "Wotan" that he should have given up the curse laden ring. His words are accompanied by the Motive of the Nibelungs' Hate. Yet even "Fricka's" caresses, as she asks "Wotan" to lead her into Walhalla, cannot divert the God's mind from dark thoughts, and the Curse Motive accompanies his gloomy, curse haunted reflections.

"Donner" ascends to the top of a lofty rock. He gathers the mists about him until he is enveloped by a black cloud. He swings his hammer. There is a flash of lightning, a crash of thunder, and lo! the cloud vanishes. A rainbow bridge spans the valley to Walhalla, which is illumined by the setting sun. The DONNER MOTIVE is as follows:



"Wotan" eloquently greets Walhalla, and then, taking "Fricka" by the hand, leads the procession of the Gods into the castle.

The music of this scene is of wondrous eloquence and beauty. Six harps are added to the ordinary orchestral instruments (not, however, in the Metropolitan Opera orchestra), and as the variegated bridge is seen their arpeggios shimmer like the colors of the rainbow around the broad, majestic RAINBOW MOTIVE:



Then the stately Walhalla Motive resounds as the Gods gaze, lost in admiration, at the Walhalla. It gives way to the Ring Motive as "Wotan" speaks of the day's ills; and then, as he is inspired by the idea of begetting a race of demi-gods to conquer the Nibelungs, there is heard for the first time the SWORD MOTIVE:



But the cunning "Loge" knows that the curse must do its work, even if not until the distant future; and hence as he remains in the foreground looking after the Gods, the Loge and Ring Motives are heard.

The cries of the Rhinedaughters greet "Wotan." They beg him to restore the ring to them. But "Wotan" is deaf to their entreaties. He preferred to give the ring to the Giants rather than forfeit "Freia."

The Walhalla Motive swells to a majestic climax and the Gods enter the castle. Amid shimmering arpeggios the Rainbow Motive resounds. The Gods have attained the height of their glory—but the Nibelung's curse is still potent, and it will bring woe upon all who have possessed or will possess the ring until it is restored to the Rhinedaughters. "Fasolt" was only the first victim of "Alberich's" curse.

As for the three performances of "Rheingold" thus far given the opening was the least satisfactory one, probably on account of insufficient rehearsal; while with each succeeding one of the two repetitions the ensemble became better, and the artists, freed of the restraint of uncertainty, could do themselves and the work they interpreted greater justice. There were, however, all through the première, together with mo-

ments of great disappointment, some of unalloyed enjoyment. Mr. Stanton's forces this year surely number among them some quite insufficient ones; and although it cannot but be acknowledged that everyone in the cast was trying to do his or her level best, still between good will and good work there is often a vast and hard to fill chasm.

Of the three "Rhinedaughters" only Miss Traubmann was enjoyable. This promising young voice only needs a little more finish and training in the upper register. For a pure soprano voice such as Miss Traubmann's, high C ought to prove no vocal effort. The other two voices, those of Miss Kaschoska and Miss Reil, did not blend well with Miss Traubmann's nor with each other.

Beck's "Alberich" was one of the best efforts of the entire performance, in voice as well as in acting and pronunciation. The only fault we have to find with him is that he shirks his high notes, which he usually shortens. Fischer's "Wotan" is the same good old fellow we know now for several seasons; always the same agreeable voice and the same fatiguing impersonation.

Coming now to Alvary's "Loge" we must confess that it was a sore disappointment. "Loge," although he is the representative of the restless, unsteady element of fire, ought not, in make up and characteristics, to appear, act and sing like a combination of "Beckmesser," "Mephistopheles" and a circus clown. We saw several of the very best of "Loges" abroad, among them Vogel; all of them were, of course, gay and alert, as the rôle demands, but each one represented an individuality and not a conglomeration of other operatic figures. Vocally Mr. Alvary did the same exaggerated work as in his histrionic efforts, and the only lyric portion ascribed to "Loge," "So weit Leben und Weben," one of the most beautiful specimens of Wagner's art and inspiration, he failed to interpret with that beauty of tone and color of voice which we have many times admired in his work as "Siegfried."

The comparatively small parts of "Fricka" and "Freia" were satisfactorily given by Mrs. Moran-Olden and Miss Bettaque, while for the short episode of "Erda's" appearance Miss Reil lacks style, vocal color and power. Sedlmeyer, as "Mime," was agreeable in the peculiar manner the rôle has to be given, while the two giants, "Fasolt" and "Fafner," and "Freia's" brothers, "Donner" and "Froh," were given by Messrs. Mödinger, Weiss, Griener and Mittelhauser respectively, of whom each individually did as well as he knew how.

The scenery was splendid, especially that of the opening scene, representing a portion of the flowing river Rhine, and the costumes were gorgeous. The curtain was a new one, arranged on the Bayreuth plan of parting in the middle instead of being rolled up. After its fall in the middle of the work, as well as at the close, the artists, including Anton Seidl, were all half a dozen times enthusiastically recalled by the audience. Seidl fully deserved his share of the applause, he certainly having worked most arduously to bring out so difficult a work in comparatively short time and with so few rehearsals. Moreover, his orchestral forces are just now not of the very best, and the number of strings he commands is not sufficient to balance in tone the powerful brass contingent, including eight horns, which Wagner's work demands, and the full power of which Mr. Seidl delights in bringing to the fore as often as occasion lends itself.

In "The Prophet," to-night, Perotti will be heard as "John of Leyden," Mrs. Moran-Olden as "Fides" and Miss Fohstroem as "Bertha." To mark the week, as usual, by a "first night," "Die Meistersinger" will be revived on Friday, with Alvary as "Walther," Fischer as "Hans Sachs," and Miss Bettaque (her first appearance here in the rôle) as "Eva."

—Irving Hall, San Francisco, contained a large audience of lovers of good music on Friday afternoon, December 28, when the fifth orchestral matinee was given under the direction of Mr. J. H. Rosewald. The program was an exceptionally fine one, and its execution was greeted with applause at the conclusion of each selection. The numbers were as follows:

| | |
|---|-------------------|
| Marche Hongroise..... |Schubert |
| (Orchestrated by Franz Liszt.) | |
| Second concerto for piano..... |Saint-Saëns |
| Mr. Miguel Espinosa. | |
| Aria, "North Star"..... |Meyerbeer |
| (With flute duet obligato.) | |
| Mrs. Julie Rosewald. | |
| Siegfried Idylle..... |Wagner |
| Gypsy Dance..... |Heidingsfeld |
| Prayer (composed in 1884)..... |Durante |
| Mrs. Julie Rosewald. | |
| (With violin obligato by Mr. F. Stark.) | |
| Scenes Picturesque (suite)..... |Massenet |

The sixth and last matinee of this series will occur on Friday, January 11, when the program will consist only of the compositions of the best local composers.

—Moriz Rosenthal appeared for the last time in this city prior to an extended Western tour at Steinway Hall last evening. He was heard in the following interesting program: "Nocturne, Impromptu and Valse," by Chopin; "Fantasie," op. 15 ("Wanderer"), by Schubert; "Etude," by Schytte, and Liszt's "Don Juan Fantasie." He was assisted by Master Fritz Kreisler, who played the Paganini concerto, and a young soprano, Miss Lena Weis, who sang a cavatina from "Don Juan" and "Die Nachtigall," by Alabieff.

PERSONALS.

JULES PEROTTI.—We present this week to our readers an excellent picture of Mr. Jules Perotti, the now well-known tenor of the Metropolitan Opera House, who has sung this season in "The Huguenots," "William Tell," "Faust" and "L'Africaine." Mr. Perotti is yet a young man, having been born in Stettin, Germany, March, 1849. He received his musical education at the Stern Conservatory in Berlin, where he won a gold medal for general excellence. The late Dr. Leopold Damrosch, of this city, was the first to predict a great career for Perotti on the operatic stage, and upon his advice he went to studying singing under Lamperti, of Milan. His first appearance was made at the Scala Theatre, Milan, in 1873, when he took the tenor part in "Lucretia Borgia." For the first five years there was plenty of work for Perotti in Italy. He sang in pretty much every opera of the modern Italian repertory, making especial mark in "Il Trovatore," "Aida," "L'Africaine," "La Forza del Destino," "Lucia," "Martha" and "Faust." In Rome he was so welcome that he was made a member of the St. Cecilia Academy and was presented with a decoration by the King. In 1878 he was offered engagements outside of Italy, and sang in Spain, Belgium, France and Germany. His success in Spain led to a trip to South America, where he sang for two seasons with great success. After the present season at the Metropolitan, Mr. Perotti goes again to Brazil. Perotti has sung with almost every great artist now upon the stage. In Vienna, London and Paris he has been associated with Patti, Nilsson, Faure and a host of other world famous singers. During his last London engagement he sang "Erik" in the first German production of Wagner's "Flying Dutchman" there, and he also appeared in "Lohengrin" and the chief works of the Italian repertory. Last spring Mr. Perotti was engaged at the Imperial Theatre at Buda-Pesth, whence he comes to this country. His recent performance of the title rôle in Verdi's "Otello" so pleased the Emperor of Austria that he was presented with the Cross of St. Joseph, a high distinction in Austria. Among the operas not already mentioned in which Perotti is noted and in which he will be heard here are Meyerbeer's "Prophet" and "Robert the Devil," the latter being a favorite rôle of his.

MARTIN ROEDER.—Martin Roeder, the talented composer of the oratorio "Mary Magdalen," has just finished a suite for grand orchestra entitled "Scenes from Greek Mythology." The work will shortly appear in print, and is dedicated to the King of Greece, who, in a personal letter to the composer, accepts the dedication, and has ordered a performance of the suite at one of the coming concerts at Athens.

F. H. COWEN.—It is stated in Oxford University (England) that the degree of Musical Doctor is to be offered to Mr. F. H. Cowen on his retirement to Australia.

VILLIERS STANFORD.—The English composer, Villiers Stanford, will, on the 16th inst., conduct his "Irish" symphony and other works at a concert of the Dresden Philharmonic Society.

ADELINA PATTI.—Patti was expected back in London on January 2 to sing at the Albert Hall for Messrs. Harrison on January 8 and 22. She was a slight victim to the climate while in Paris and could not sing the last night of her engagement.

ARTISTS IN ST. PETERSBURG.—Among the artists now or recently in the Russian capital are Minnie Hauk, Nikita, Teresina Tua, Sigrid Arnoldson, Stavenhagen, Masini and, of course, Rubinstein. We hear that Minnie Hauk made her first appearance there at a concert on the 30th ult., singing excerpts from "Lohengrin," "Carmen," "Mignon," &c., all of which were received with the customary enthusiasm, which reached its culminating point when the lady sang a Russian song by Dargomischsky, after which the force of enthusiasm "could no further go." A less sensational event, but certainly one of more permanent importance, was the production of a newly published symphony (No. 5, in E minor, op. 64) by Peter Tchaikowsky. This took place the evening before Minnie Hauk's début at a concert of the Philharmonic Society, which marked its appreciation of the work by electing the composer an honorary member. One would perhaps have thought that a composer so respected and so enormously popular in his own country would have had that honor conferred upon him long ago. A week later another new work of the same composer was heard; this is an overture, entitled "Hamlet."

ARTHUR MEES.—Arthur Mees, a capital musician and one whose experience as leader of choral forces has been great, succeeds Max Spicker as director of the Beethoven Maennerchor Society of this city.

FOERSTER.—We acknowledge with pleasure the receipt of an excellent photograph of Ad. M. Foerster, the well-known and popular composer, of Pittsburgh, Pa.

FINCK AND STEINBERG.—Mr. Henry T. Finck has returned to America, but his condition is such, after his severe tussle with the typhoid fever last summer, as to utterly preclude any idea of work, critical or otherwise, for some time to come. He, therefore, has decided to go to the balmy climate of California, in the near vicinity of Los Angeles, where he will recuperate at leisure. His place on the

"Post" will be filled by Mr. Steinberg, who, as critic of the New York "Herald," has been long and favorably known.

THEY ARE COMING BACK.—Lilli Lehmann, accompanied by her husband, Paul Kalisch, sailed last Wednesday from Bremerhaven on the Elbe, en route for the United States. Mr. Kalisch has had great success in Magdeburg, where he sang "Tannhäuser" and "Elezar." He sang also in Posen. Lilli is needed badly just now, for, certainly, some of the singers here never would be missed.

A LIVELY COMPOSER.—Richard Stahl, composer of the new opera, "Said Pasha," which is to have its initial Eastern production in Philadelphia, January 14, was tendered a little surprise party last week, when a summons was served on him to show cause why he should not pay a number of judgments aggregating \$1,000, which, it is claimed, are due his first wife.

It was just about 11 o'clock in the morning when the sheriff's officer arrived at the Grand Opera House, of Philadelphia, and, after brusquely announcing that he wanted to see Mr. Stahl on business, pushed his way into the auditorium of the big opera house and marched down the wide centre aisle. He knew the handsome black haired composer at a glance. Mr. Stahl was violently swinging his baton. The stage was crowded with pretty young women and handsome young men, who were rehearsing the first act of the opera.

Greensfelder had just come out to the footlights and said, "Let us sing again." Twenty-four pretty girls were gracefully swaying to and fro in the kiss waltz, and tall Stage Manager Character Comedian Stevens had uttered the gag of the opera, "Why," when the sheriff's officer tapped Director Stahl on the shoulder and served the summons.

"Why?" instinctively gasped Director Stahl.

"Why?" said the officer. "Why, because de sheriff says so. Dat's why."

Then the twenty-four pretty girls stopped their waltz; the twenty-four handsome young men stopped their conversation, and Stage Manager Stevens said: "Why, this is an unexpected dénouement."

Mr. Stahl accepted service, dismissed the officer, and the rehearsal went on. When the rehearsal was over Stahl, after expressing the opinion that marriage was a failure, gave a reporter a sketch of his marital career:

The Mrs. Stahl who brings this action was formerly Miss Lillian Memler. About eight years ago Mr. Stahl, who had been in this country about five months and who was twenty-one years old, met her in Washington. Miss Memler was a dramatic reader. Soon afterward they were married. They lived together happily for three years. Earl Marble had written a pathetic song about love, which he had dedicated to Miss Bertie Crawford, a handsome young lady of Washington, occasionally heard of as "The Tennessee Nightingale." Mr. Stahl was engaged to write the music. Miss Crawford was pleased with the music. She was also pleased with the handsome composer.

Miss Crawford was ambitious. She wanted to be a prima donna. She asked Stahl what he thought of her voice. He said he liked it and volunteered to assist her in her ambition. Some kind friends informed Mrs. Stahl of her husband's interest in Bertie and the green eyed monster at once began operations in Mrs. Stahl's bosom. Mrs. Stahl began divorce proceedings, although at that time, Stahl claims, he had only a friendly interest in Bertie. But Bertie was highly connected. She was a daughter of ex-Judge Crawford of Tennessee. Miss Bertie was also an adopted daughter of the State of Tennessee, having been adopted by the State after her father's death.

Stahl, believing that he was divorced, married Miss Bertie. He was then served with judgments which Mrs. Stahl No. 1 claimed against him, amounting to about \$1,800. He paid no attention to the summons. He then went to Europe and took Bertie with him, starring her in "Capers" through England. He lost money by the venture and returned to New York, where he took a position as musical director in the Thalia Theatre.

One morning he was arrested for desertion by Mrs. Stahl No. 1. He procured bail and engaged Lawyer John O'Byrne, through whom he settled, as he thought, his first wife's case for \$800, which was paid to her.

Mr. Stahl's life with Bertie was not all happiness. Mr. Stahl quite recently secured his divorce from Mrs. Stahl No. 2.

Bertie, or Mrs. Stahl No. 2, is now with the Corinne Opera Company, where she appears in a startling costume and dance as "Mercedes," in "Monte Cristo, Jr."

Stahl says he wants no more wives.—"Sun."

FASHIONABLE MUSICIANS.—To play the piano and to play it well is becoming so common nowadays that many of our fashionable girls are rapidly transferring their attention to less hackneyed instruments. The three Misses Drexel have chosen the harp, the violin and the violoncello respectively. Miss Morgan, the beautiful daughter of Mr. William D. Morgan, Miss Helen Villard and Miss Marie Coudert have also taken to fiddling. Mrs. Lanza, Dr. Hammond's daughter, plays the mandolin after the most charming fashion; and Miss Laura Conkling has succeeded in mastering

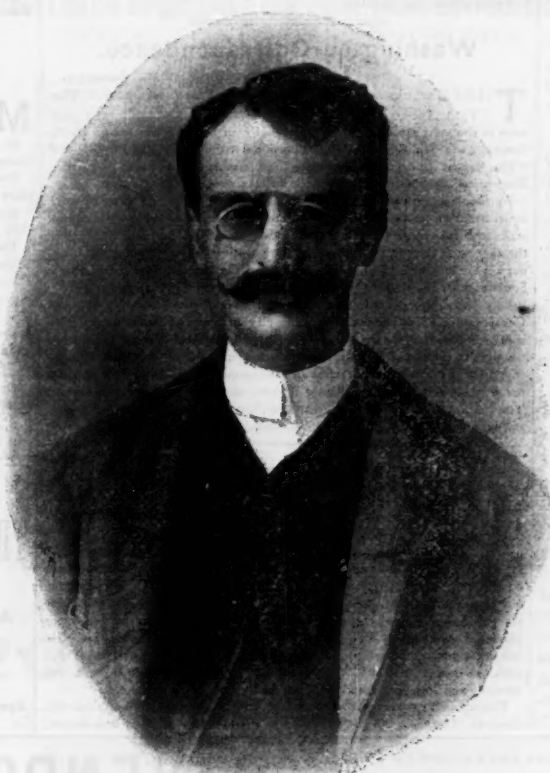
the zither, while Miss "Mamie" Donnelly and Miss Estelle Doremus, by dint of hard practice, have got to "pluck" the jo like professionals.—"Epoch."

ANOTHER CANDIDATE FOR FAME.—The latest arrival in Boston of a vocalist striving for fame is Miss Ida Marshall, who has just returned from Europe after having studied under Lamperti and Mrs. Marchesi. It is said that her training has been very careful, but no judgment is possible until her appearance in public.

HE WILL MARRY MISS EVEREST.—It is announced that Mr. Frank G. Zerrahn, a son of the leader Carl Zerrahn, is engaged to be married to Miss Nellie Everest, a Philadelphia songstress. Miss Everest is well known in the City of Brotherly Love, and Zerrahn is a Hubite of good social standing.

COMING TO AMERICA.—"Max Eliot" states positively that Marie Van Zandt has been engaged to sing in this country next season.

KIND MR. BACON.—Mr. Fred. P. Bacon, the musical



EMIL DURER.

critic of the Boston "Herald," in the kindness of his heart has, in return for a favor, transferred to J. Thomas Baldwin, the well-known Boston band leader, his life insurance policy. It is seldom that such generosity is met with, and Mr. Bacon deserves the recognition hereby bestowed upon him, while to Mr. Baldwin we convey our congratulations.

ONE MORE.—To our necrology, published last week, we must add the name of Maurice Strakosch, which was unwittingly omitted.

A RECEPTION TO MRS. OLE BULL.—At the reception and dance tendered recently to Mrs. Ole Bull and Miss Olea Bull at the handsome residence of Mrs. J. G. Thorp, Jr., on Brattle-st., Cambridge, Mass., the guests present included Prof. Charles Eliot Norton and ladies, Dr. Wesselhoef and daughters, Mrs. Joseph B. Stewart and daughter, Prof. John Fiske, Mrs. Fiske and daughter, the Misses Webb, Mr. and Mrs. D. C. Roberts and daughter, Mr. and Mrs. R. H. Dana, the Misses Curtis, Miss Alice Longfellow, Mrs. Robert B. Storer, Mr. and Mrs. S. L. Thorndike, Dr. Bemis and daughter and Prof. J. H. Thayer.

—The Metropolitan Musical Society, under the conductorship of Mr. William R. Chapman, gives its first concert to-morrow evening at the Metropolitan Opera House. The concert will be in some respects a remarkable one, and many prominent singers will appear as soloists and Mr. Richard Hoffman will play two movements of Mendelssohn's G minor concerto. The program is as follows: "Hail, Music Hall," from Beethoven's "Praise of Music"; "Judge Me, O God," Mendelssohn; "Awake," choral from "Die Meistersinger," Wagner; "Sleep, my Flower," Kjerulf; "Matona, Lovely Maiden," Orlando Lassen (1520-94); "A Song of Thanksgiving," by F. H. Cowen (first time in America); "Morning Song," Rheinberger; serenade, by Flotow, and the "Tannhäuser March."

—Miss Viola Frost-Mixer, the well-known soprano, and Miss Fannie Hiatt, a young pianist of unexceptional ability, will give a recital, under the auspices of the American Conservatory of Music, at Weber Music Hall, Chicago, January 17.

Emil Durer.

IT may interest our readers to know that we have with us at the present time an operatic impresario, Mr. Emil Durer, who is Mr. Jules Perotti, the tenor's, manager and friend. If the plans that he is harboring will materialize this comparatively young man may be destined to play an important role in our musical life next season. From the biographical data furnished us we gather that Mr. Durer is alike well known in the Old World and in South America as a publisher, journalist and impresario.

He was born at Buda-Pesth, in 1859, and after finishing his studies he entered the diplomatic service, first in the interest of the Austrian and later on in that of the French Government, for both of which he made extensive journeys through nearly the entire civilized world. Léon Gambetta induced him to make Paris his home, but when Gambetta died Mr. Durer went to Nice, left his diplomatic position and became an impresario and operatic director in conjunction with his colleague, the well-known Ercola Bolagnini, the director of the Nice Opera House.

The burning of the latter, however, put a premature stop to Mr. Durer's career, he losing his entire fortune in the fire and being forced to resume his journalistic activity.

Some time after he became acquainted with the celebrated baritone of the Paris Grand Opera, Lassalle, who induced him to re-enter the career of an impresario, and with Lassalle he made a concert tournee through the whole of Europe. Last year he arranged a grand operatic tournee through South America, and he was the first one to give with his company Wagner operas at Montevideo, Buenos Ayres, Rio Janeiro, &c., and creating a furor wherever they were produced.

Mr. Durer intends next year, with Perotti as first tenor, to continue operatic enterprise, which we hope will be crowned with success.

He is an accomplished scholar and linguist, corresponding with many journals and magazines in Europe, has written some works on various subjects and also books of travel.

Mr. Durer will probably write a volume of his impressions of this country, similar to his book on South America.

We publish a good likeness of him in this week's issue.

HOME NEWS.

—Blumenberg and the Boston Quintet Club are booked for every town in California, and have met with extraordinary success, being considered the finest musical organization of its kind that ever visited the Pacific Coast.

—Eugene Wetherell, the husband of Emma Abbott, died in Denver, last Sunday, of pneumonia. This will be a great blow to Emma, for her husband was the main cause of her success, being a clever and pushing business man.

—Miss Emily Spader, soprano, formerly of New York city, is among the list of American singers who have gained a London success recently. She took the soprano role in the "Golden Legend," when it was given at the London Crystal Palace, and made so favorable an impression that she was re-engaged for another concert later this season.

—Mr. J. de Zielinski, for a number of years prominent in the musical circles of Detroit, has been appointed organist and choirmaster at the Church of the Ascension, Buffalo, where he proposes to reside in future. Mr. de Zielinski bears with him the reputation of an excellent musician, and will no doubt be a valuable acquisition to the musical circles of that city.

—Attorney R. J. Delano, on behalf of the Strobbridge Lithograph Company, of Cincinnati, brought suit in St. Louis against Maj. J. B. Pond, as manager for Mrs. Alice J. Shaw, for work done. Judgment for \$1,032.39 had been rendered in New York March 9. An attachment was issued on the receipts at the Music Hall for that amount, which was served and the debt settled.

—Dr. Louis Maas gave a piano recital at the New England Conservatory, Boston, last Thursday evening, which fully equaled in brilliancy and fullness any of his former triumphs. Never have his powers as a pianist been better displayed or his critical knowledge of technic better established. Dr. Maas responded to one encore after the Chopin polonaise.—Boston "Home Journal."

—The program of the concert of the Boston Symphony Orchestra, last Saturday night, in Boston, consisted of the E flat symphony, Mozart, and Richter's arrangement of fragments from "Siegfried" and "Götterdämmerung." Mr. Adamowski played in rather an indifferent manner Moskowski's violin concerto, his intonation and lack of breadth and musical conception being painfully apparent.

—A large and fashionable audience was assembled in Irving Hall, San Francisco, on Saturday evening, December 22, when Miss Grace Porter made her debut on the lyric stage prior to her departure for Europe, where she will resume

her musical studies. She had the assistance of Mr. Enrico Campobello, baritone; Mr. Alfred Wilkie and Mr. Charles Thrower, tenors; Mr. A. Lombardo, flautist; Mr. G. H. Little, pianist, and an orchestra under the direction of Mr. A. Spadina. The program thoroughly tested the musical ability of the debutante and her efforts were rewarded with much praise and applause.

—At the Christmas services of the Cathedral of the Holy Name, of Chicago, of which Mr. J. Lewis Brown is the organist, Mr. F. G. Gleason's vespers to "Otho Visconti" was given during the offertory.

—Miss Marguerite Hall will return to London on the 17th to continue her studies under some vocal teacher there. The number of incompetent vocal teachers in London is so great that the lady will have no trouble in making a selection.

—Mr. Rudolph Aronson, of the Casino, has received a letter from Mrs. Cleveland praising the performance of "The Yeomen of the Guard" by his company in Washington last week, and thanking him for some beautiful flowers which had been placed in her box.

—The second musical evening of the Metropolitan Trio Club, which is composed of Messrs. Reinhold L. Herman, Max Bendix and Victor Herbert will take place at Steinway Hall, Monday evening next, January 14. Miss Marie Maurer and Max Treumann will assist.

—The third and last concert of the New York Trio Club, composed of Eugène de Roode, piano; Mr. Harry Schlöming, violin, and Mr. Henry Finzi, violoncello, will take place at Chickering Hall on Monday afternoon, the 14th inst. Miss Bessie Howell Grovesten will be the vocalist.

—"Nadja" is in active preparation at the Casino, and Mr. Aronson intends to give the piece a brilliant revival. Miss Lillian Russell is rehearsing daily, despite the legal difficulties with Mr. Duff, her former manager, and she expects to sing the part of the "Princess Etelka" on the first night.

—BOSTON, Mass., January 5, 1889.—It is announced definitely that Campanini will make his debut in English opera with the Boston Ideals, in this city, on next Wednesday evening, singing in "Carmen" with Miss De Lussan and Janaschowsky. From here he goes to Baltimore, Washington and the South.—"Herald."

—Mr. and Mrs. Wm. H. Lawton give song recitals this month in Portchester and Tarrytown and sing in two performances of "Judas Maccabeus" and the "Tower of Babel." They also sing at the initial performance of Arthur Sullivan's "Golden Legend," which will be given next April in Philadelphia, under Michael Cross. This composition was only sung for the first time in London last June, and Mr. and Mrs. Lawton studied their parts under the personal supervision of the composer.

—Albani sails for New York next Saturday on the Servia.

—The Pratt Institute from this day forward will give a course of vocal instruction under tonic sol-fa methods.

—The Philharmonic Society gives its third public rehearsal and concert next Friday afternoon and Saturday evening. Miss Emma Juch will be the soloist.

—Miss Augusta Lowell will give a series of organ recitals during the month on Mondays at 3:30 P. M. The first recital will be given to-morrow at the Church of the Incarnation.

—Mr. Alexander Lambert will give a soirée musicale at the New York College of Music, on Friday evening, assisted by Miss Berthe Pemberton, Messrs. Ad. Hartdegen, Henry Lambert and Holst Hansen.

—Mr. Joseph Hirschbach, a former conductor of the Kellogg Opera Company, is having a row with Carl Strakosch about twenty-six weeks' salary at \$75 a week which he claims to be due to him by the fair Clara. There is probability of a lawsuit about the matter.

Washington Correspondence.

WASHINGTON, D. C., January 3.

THREE weeks without a concert! We have had "The Yeomen of the Guard" and "Erminie" at Albaugh's, and next week at the same place will have "The Lady or the Tiger," while Duff's Company will hold the boards at the National with "A Trip to Africa" and "The Beggar Student." Meanwhile local musicians have been busy with Xmas music and the relaxations of the holiday season.

For the past two years the professional musicians of the city have kept up an organization for the performance of orchestral music, and last year gave a series of three concerts which were musically a success, but did not receive the support of the public. This year they continue their practice, but will not appear in public. Rehearsals are held regularly, with Mr. John Philip Sousa and Mr. R. C. Bernays as directors.

Miss Sophie Fernow, a former assistant of Xaver Scharwenka in the Berlin Conservatory, spent the holidays in this city on a visit to her brother. This is Miss Fernow's first year in this country, and she is at present engaged in teaching at the large Episcopal church school at Catonsville, Md. Her reception at the last Peabody recital in Baltimore, when she gave a program made up entirely from the works of Brahms and Chopin, was very flattering. The few here who were privileged to hear her are enthusiastic in her praise, and talk of a recital before the season closes.

Cleveland Correspondence.

CLEVELAND, January 5, 1889.

CHRISTMASTIDE obligations and relaxation have prevented me from sending my usual letter, but now that 1889 is fairly ushered in, and its duties assumed, I again resume the correspondent's pen.

Since my last several concerts have been vouchsafed us, Musin with his concert company was heard in one of the Star Course series. The artist in question created quite a furore, and despite a severe indisposition obligingly responded to numerous encores. Mr. Edwin Shoenert, a Cleveland boy, the pianist of the company, divided with Musin the honors of the evening. He has made great advance in his playing and with experience will take high rank as a concert pianist. Whitney Mockridge and Mrs. Tanner were well received and obliged to respond to encores.

The following evening came the second concert of the Philharmonic Orchestra. The ensemble was hardly up to the standard of their first concert.

Their principal numbers were Lalo's Spanish symphony, Mr. Geo. Lehman assuming the solo violin, and Wagner's overture to "Rienzi," in which latter piece they did some of their best work. Mr. Emil Ring, the director of the orchestra, made his debut as a pianist in Liszt's Hungarian fantasia. His playing was characterized by considerable bravura, but lacked in repose and delicacy.

Miss Belle Benton was the vocal soloist and was heard to best advantage in a song of Lassen.

The second Christmastide performance of "The Messiah" was given by the Vocal Society at Music Hall, on the evening of December 31, under Mr. Alfred Arthur's direction. Miss Helen Clapper, Myron W. Whitney, Mrs. S. C. Ford and Mr. Fred. Jenkins were the soloists. The choral work of the society was most excellent.

Of the soloists, Mr. Whitney, Miss Clapper and Mr. Jenkins, a local tenor, did some splendid work, both in vocalization and interpretation.

An artist makes a mistake who places self before the text and sentiment of "The Messiah." Oratorio, of all works, demands artistic self-abnegation and a method devotional in its character. Handel demands no end of technique, but does not make it the "haupt-sache," as our German friends say.

Miss Neally Stevens, the talented pianist from Chicago, is to be heard here in a recital this month.

Mr. C. B. Ellinwood, a young basso of our city, and Mr. Fred. Jenkins were soloists in "The Messiah" at a recent performance in Dayton, under direction of W. L. Blumenschein.

Mr. J. H. Rogers announces a piano recital for Thursday evening, January 10.

Mr. W. B. Colson, one of our best local organists, opened a new organ at Massillon one evening this last week.

Baltimore Notes.

BALTIMORE, January 6, 1889.

MR. RICHARD BURMEISTER is ill with a very severe cold.

Mr. W. Edward Heimendahl has not recovered completely from his late illness.

The chamber music concerts, at which Mr. Burmeister will assist, will take place January 9 and 23, February 13 and 27.

Nearly all the stockholders of the Academy of Music have relinquished their rights to free seats at the performances.

The twelfth Peabody recital took place on Friday afternoon, Mrs. Dory Petersen-Burmeister officiating with remarkable success. She played Liszt's E flat concerto, accompanied on a second piano by Adam Itzel, Jr. She also played, with great feeling and intelligence, Rubinstein's F major impromptu. The management must have been out of its head when it engaged Campanini for the next recital on Friday, for the ex-tenor has not a single musical note left in his throat and has just closed a series of sad failures in the West. I can't understand the Peabody management in bringing a person here to Baltimore who has been rejected right and left.

Gounod's "Redemption" will be given by the Oratorio Society next Thursday, under the direction of Fritz Finke. There will be a series of concerts at the Academy, beginning with the Valda Concert Company and followed by Carreno and by the New York Philharmonic Club. The prices will be on the popular scale.

HANS SLICK.

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The Musical Courier.

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IN an advertisement, Conover Brothers, the piano manufacturers, say: "The unprecedented admiration for the Conover pianos surprises only those who have not personally tested them." This, of course, refers to persons who know what a piano is and who can test it, and the statement is correct. Judges of musical instruments who have tested the Conover pianos are not surprised at the unprecedented admiration they evoke, for they appeal at once to the best musical taste and the most cultivated musical ear. They are, in truth, musical instruments and not pianos merely to the eye. They are sure to make an impression whenever they are played by or before musical people, and they have already made a decided impression for that very reason upon the music trade of the country.

PIANO manufacturers or their representatives are not justified in cashing drafts or exchanging checks with editors of music trade papers, especially when they know the past histories of these men. And their own common sense should tell them that the editors of music trade papers who ask for such accommodations are in such pecuniary straits that the papers they conduct are necessarily financially rotten. The little draft episodes of last week (the one with the even, and the one with the uneven figures) are lessons which should teach piano men that all the blowing and bragging of such trade editors are purely affectation and false representation. They have no money, except such amounts as they temporarily raise to produce their weekly papers. How can the trade take any stock in them? It is absurd—simply absurd.

TWO errors that appeared, one in the Providence "Journal" and the other in the Northampton "Journal," need correction. The Providence "Journal" says that from Boston more pianos are put on the market than from any other city in the country. New York is the leading piano manufacturing city in this country, Boston being second and producing a little more than half the number of pianos made in New York.

The error in the Northampton "Journal" is where it says that it is assured by some who are in it that "there is more humbuggery" in the music business than anybody dreams of. There was a time—and that was before this paper exposed humbuggery and the stencil and stencil editor—when humbuggery prevailed unmolested in the music trade. It prevails now to a certain extent, but there is very little danger of its propagation. The stencil editor has no influence, and the stencil and other humbuggery are the exceptions now, and not, as formerly, the rule.

A PIANO man writes from Erving, Mass., to THE MUSICAL COURIER:

You are the only paper which seems to have the courage to "go" for these piano guerrillas, who are as destructive to legitimate trade as were Mosby's guerrillas to the Union Army in 1863-4, and I, for one, am willing to support you in it all I am able. Take the other papers and see the very best makers and some of the worst makers mixed in together as if all are on the same footing. I don't see how the better class of manufacturers will allow their advertising to go in that way.

We are not interested in the action of the manufacturer toward these trade papers. We only desire to show to our readers (the dealers) that what is said of all the manufacturers, because no discrimination is made in the other music trade papers, can have no value. We want to point out to our readers (the dealers) that discrimination is one of the first duties in trade journalism, and that in fact discrimination must exist in the columns of a trade paper, if it is to have any value in the eyes of its readers.

We desire to show to our readers (the dealers) that while one of them, handling a medium or high grade piano, uses these trade papers to show what is said in praise of the goods he sells, the same paper is used by his competitor with the same customer to show that low grade pianos are excellent instruments.

Those are the points. It is not a question of dollars or cents, either. Recent numbers of all those music trade papers disclose the fact that the lowest grade pianos, stencil or otherwise, are praised as lavishly as if they were instruments of accepted merits or of high grade, and the probability is that, while the manufacturer who makes good goods paid a good figure for his puff, the manufacturer of low grade and stencil boxes paid a low price.

Therefore, it is not for us to preach to the manufacturer on this subject; the dealer is our man in this transaction. If the indiscriminate puff is shown to be worthless to him the indiscriminate puffer loses his vocation.

STENCIL INQUIRIES.

AMONG numerous communications on the stencil and stencil fraud, we print to-day the following:

COLUMBUS, Ohio, December 28, 1888.

Editors Musical Courier:

Please answer the following questions under the head of "The Stencil Fraud in Ohio": 1. Do the following pianos belong to the vile stencil racket? 2. Can anyone who knows anything at all about pianos (or about anything else) conscientiously recommend them? 3. Is it prudent to invest in stencil pianos?

The pianos are: The Stone piano, D. H. Baldwin piano, Howard piano, W. H. Grubb's piano, Whitney & Currier piano, Valley Gem piano, B. Dreher & Son's piano, Gilbert piano.

Lastly, what do you think of "rebuilding a piano" consisting of polishing, new strings, scraping the yellow off the ivory keys and selling it as a "new piano," or one "just a little used," though from 15 to 20 years old, with the sounding board as dead as a door nail? Can such dealers be prosecuted for getting money under false pretenses? Should not manufacturers stop this trifling with their reputations and imposing on the public? Very truly yours, PHILLO N. COOK.

The whole list of pianos mentioned above are stencil pianos, as there are no factories of such names known, and the names on such pianos do not indicate or lead to their origin. An innocent purchaser buying them could never from their names trace them to a piano factory. No one can conscientiously recommend them, and it is, of course, not prudent to invest in them, either as dealer or as a private individual.

To sell a piano, 15 to 20 years old and reconstructed

as "nearly new," or "just a little used," constitutes a swindle analogous to selling paste brilliants for diamonds. It is disposing of goods under false pretenses, and the parties who do so should be prosecuted for the good of the community. The stencil leads to many other evils in the piano and organ trade, the chief of which is that it admits persons into close relations with the honorable men in the trade when instead their place is the State's prison. There are some fellows in the piano and organ trade who should never be admitted into factories or near the better element in the trade, and they get their opportunities by means of the stencil and the encouragement they receive from the stencil editors. They do not pay their debts, they are the parasites of the trade and they should be driven out.

A firm of standing in the East, who ask us not to publish their name, write:

DECEMBER 31, 1888.

Editors Musical Courier:

In your MUSICAL COURIER of November 28 you speak of a piano factory in "Paterson where the vilest and trashiest of stencil boxes are made," &c.

There is a piano called the "Herlich," made in Paterson, N. J., and advertised in this vicinity as "among the best pianos made."

If this is the piano you refer to you will confer a favor on me and no doubt on many others about here by giving me what information in regard to it as may please you, or by referring me to or sending me some criticism on it. Respectfully yours, *****

Our correspondent, who happens to be in the music trade, must learn first that the Herlich and the Swick piano are advertised in all the music trade papers except THE MUSICAL COURIER. We were at one time under the impression that Herlich & Co. were a legitimate concern, but as soon as we learned that a certain Swick was interested in it we knew that it signified a stencil arrangement, and since then have boldly exposed it.

Swick issued a circular from Paterson, N. J., announcing that he was stenciling and would continue to do so, offering even to put "New York" on his pianos. He is now out with another circular, in which he states the Weser Brothers, of New York, are making the Swick piano. He makes all kinds of offers that, in view of the facts, are ridiculous, and this latest circular is also published in certain music trade papers as a defense of the stencil.

Now, in answer to the questions: Among the vilest and trashiest stencil boxes are those made under the auspices of Swick in Paterson, N. J. Herlich is dead, but the firm name or one of the names under which Swick does business is Herlich & Co. There seems to be no further criticism necessary, but we will add that no sane person, after reading this, will purchase one of those pianos. They are so low in grade (in fact the figure at which Swick publicly offers them proves this) that it is impossible to make them except as examples of how low grade an article can be made and yet be called a piano.

The most peculiar phase of this whole business consists of the fact that the music trade papers compare this box with the best medium grade, and even better grade pianos made in this country—simply to keep the advertisement.

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| Chase, A. B., Company. | Peek & Son. |
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| Ivers & Pond Piano Company | stock on hand is worked up). |
| (cease after stock on hand is | Sterling Company. |
| worked up). | Thomson, P. |
| Jewett, W. H., & Co. | Vose & Sons. |
| Keller Piano Company. | Wegman & Co. |
| Kelmer, Peter. | |

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MONUMENTAL NONSENSE.

IN our issue of last week we printed, with necessary comments, some of the ridiculous pabulum printed in a holiday number of a paper called "Presto." This week we propose to show once more the incompetency of the Chicago "Mendicator" as a music trade paper by analyzing some of the monumental nonsense printed in its Christmas humbug number. The "Mendicator," fearing a castigation, wisely withholds all comments upon pianos and organs, but drifts as a consequence into such a maelstrom of incoherency that we wager its own editors, if it has any, cannot point out an avenue of escape.

We must admit that the editor of a Christmas humbug number has a hard time of it trying to prove that every piano manufacturer who gives him a special advertisement makes the best piano in the world, and every organ manufacturer who gives him a special "ad" produces not only the best but the largest number of organs. It is very difficult under such circumstances to escape making yourself and your advertisers ridiculous, but then that is one of the natural results of the Christmas humbug numbers. Now let us take a look at the "Mendicator" humbug.

No. I.

The "Mendicator" says, in speaking of the Knabe piano: "The house prides itself, not only on the qualities of touch and tone so essential in the really first-class instrument, but for precision, finish and resultant durability in workmanship."

Will anyone be able to explain to us what this rigmale of words signifies? Is that the kind of language to apply to the pianos of such a house as that of Wm. Knabe & Co., a firm of world wide reputation, whose product has become famous? What is the "precision" in their pianos of which the Knabes pride themselves? And how does "precision" apply itself to "resultant durability in workmanship?" The fact is that the person who wrote this string of absurdities about Messrs. Knabe & Co. did not know what to write and the result is the nonsense we find in the "Mendicator." The people who publish that paper should be ashamed of themselves to go before the music trade with such a display of mental poverty.

No. II.

The "Mendicator" says, in speaking of the Kimball piano: "The Kimball pianos have acquired by sterling merit a high position and are extremely popular both among professionals and the general public."

How Mr. Kimball and his lieutenants must have smiled all among themselves when they read this sentence, if they did read it! If Mr. Kimball ordered this to be printed as above he must have admitted to himself as an intelligent man that the "Mendicator" is a worthless sheet. But we do not believe that W. W. Kimball ever expected such a misstatement about his piano manufacturing business. Great care and circumspection have characterized his treatment of this branch of his business during the past year. He has just begun to make pianos in respectable quantities and he does not propose to have these pianos hurt in the estimation of the trade, nor does he propose that his competitors should have an opportunity to damage them. Such an article as the above in the "Mendicator" is the very opportunity his competitors want, for from the back numbers of that very "Mendicator" they can show that the Kimball piano has not yet reached the age nor has a sufficient number of Kimball pianos been made to warrant such a statement. But how do the other piano manufacturers look upon it? A trade paper that prints such an item is not worth the value of the white paper upon which it is printed. It is simply a farce.

No. III.

The "Mendicator," in speaking of Wilcox & White's "pneumatic symphony" organ, says: "If a good musician it will have the effect of a large orchestra. Music may be repeated as often as desired and will last for years."

This is an evidence of disgraceful recklessness toward a house like the Wilcox & White Organ Company and their product.

The explanation of what the "pneumatic symphony" organ is that precedes the above two sentences, is vague and does not come near the truth. In fact it shows again that the writer knows nothing whatever of musical instruments. But such are the men who are now conducting music trade papers outside of this office. It seems very probable that the large houses in the trade will come to the conclusion not to intrust to these men the function of explaining to the retail trade what the nature of their products is. The piano and organ trade cannot afford to be made ridiculous. In fact we propose that the men who make the trade appear ridiculous be thoroughly exposed.

No. IV.

The "Mendicator," in referring to the A. B. Chase Company, says: "Both the A. B. Chase pianos and organs are of a high grade, and the

total value of their product is much greater, therefore, than that of houses that turn out an equal number of instruments of an inferior quality."

This is bungling "padding." Why bring in any reference to any other grade or kind of instruments when speaking of the A. B. Chase? Heaven knows that the A. B. Chase piano is so fruitful a subject for an intelligent and capable editor of a music trade paper that it is unnecessary to drag in such extraneous matter as the above. The statement in the "Mendicator" is a self-evident proposition that is absolutely useless in this instance. The paper might as well have said that two and two make four, but two and three make five. What has all this to do with that magnificent instrument known as the A. B. Chase upright piano? Any reference to that piano should call for serious comment on the part of an editor of a music trade paper, and not such flippant emptiness as the "Mendicator" prints. These absurd Christmas humbug numbers are calculated to damage more than one firm that patronizes them.

No. V.

The "Mendicator," in mentioning Adam Schaaf, says: "He sends a draft of \$3,000 or \$5,000 off East in payment for pianos much easier apparently than some of our subscribers send in their \$3 subscription."

That is perfectly natural on the part of Schaaf. After reading the "Mendicator" it seems unnatural for anyone to send 3 cents, much less \$3, subscription, and the beauty of it is that the "Mendicator" at last admits that very few persons are fools enough to send \$3 subscription. Oh! ye brainy editors! After such an admission it is about time to close up shop.

No. VI.

The "Mendicator," in making comments on the business of C. C. Briggs & Co., the Boston piano manufacturers, says: "They have obtained entirely new scales and designs for their pianos, thus displaying enterprise which many makers might do well to emulate."

Indeed! "They have obtained new scales." In view of the facts we should call this a most flagrant statement, calculated to damage Messrs. C. C. Briggs & Co.; for the most important reason that Mr. Briggs, Sr., is one of the most competent and best known scale makers in this country, from whose hands came every scale ever used by C. C. Briggs & Co. Every scale ever used by the Briggs firm was made and developed by Mr. Briggs, Sr., many of whose scales are also used in other pianos, and this very fact that they are their own scale makers is a source of pride with Messrs. C. C. Briggs & Co. To say that they "obtained" their scales is not only false, but absurd, and the editor of a music trade paper who says it shows that he is not adapted for so important a post. We look upon the piano and organ trade as too important a factor not to treat it with such consideration that errors of this nature do not appear in the columns of this paper.

No. VII.

The "Mendicator," in speaking of Decker & Son and Mr. Myron A. Decker, says: "Mr. Decker's proverbial aversion to the practice of stenciling is thoroughly known."

What has stenciling to do with the Decker & Son piano, and what has the Decker & Son piano to do with stenciling? How does any reference to the Decker & Son piano justify, in the same paragraph, a reference to stenciling? The statement in the "Mendicator" is gratuitous and is calculated to make it appear as if Mr. Myron Decker was apologetic on the subject of the stencil, and we think it simply outrageous for the "Mendicator" to make this reference in speaking of the Decker & Son piano. Mr. Myron Decker has the best of grounds to demand an explanation from the stupid "Mendicator," a paper which is known as an active advocate of the disgraceful stencil operations that have been going on in the piano business in this country.

No. VIII.

The "Mendicator" says: "The Everett piano is honest in tone."

Is there no other way to qualify "tone" in a piano than by calling it "honest"? What is a "dishonest" tone, for instance; for, if there are pianos with honest tone, there must, as a consequence, be pianos with a "dishonest" tone? It is quite likely that a piano with a "dishonest" tone has an "immoral" pitch, probably a "knaveish" scale and a "cheating" blow, while its dip would be "fraudulent."

Oh, these music trade papers! Their acquaintance with the detail of piano and organ construction is excelled only by the finish of their diction.

No. IX.

The "Mendicator" in its remarks about the Estey instruments says: "Their facilities for promptly supplying the trade and at the lowest market price for the same quality of goods is surpassed by none."

This is another very involved statement, which, when reduced to its possible meaning, signifies the very reverse of what the writer probably intended. However, when we come down to facts and leave the inane ravings of the "Mendicator," we find that, for instance, notwithstanding the excellent facilities of the Estey piano factory, the company have been unable to supply

even their branch houses, much less the trade, during 1888 with sufficient pianos. The demand for Estey uprights has been extraordinary, and such a thing as "promptly supplying the trade," has been out of question. Only last Friday Governor Fuller, of the Estey Company, and the writer went over the grounds together, and the Governor came to the conclusion that the new addition to the factory should be constructed as soon as possible in order to meet the demand in the future for Estey pianos.

No. X.

The "Mendicator," in its puff on the Chicago Cottage Organ Company, says: "Unless some of the foremost [organ manufacturers, we suppose] look to their laurels the Chicago Cottage Organ Company will outstrip them in the year 1889."

This is a genuine, thoroughgoing, stupid "Mendicator" puff. There is no probability and no danger that the Chicago Cottage Organ Company will "outstrip" the foremost organ manufacturers in 1889, or any other year. Nonsense!

No. XI.

The "Mendicator," in its reference to Wessell, Nickel & Gross, says: "Makers of cheap pianos, more properly called 'thump boxes,' have no use for these actions; therefore it is an emblem of good quality when a piano contains one of the above actions."

Wessell, Nickel & Gross never authorized such a statement, for it is a principle with that house not to refer to other actions or action makers, as we stated some weeks ago. To Messrs. Comstock, Cheney & Co., Geo. W. Seaverns, Strauch Brothers, George Bothner, Herrburger-Schwander and Sylvester Toner we recommend the Chicago "Mendicator" as an advertising medium. That is the kind of music trade paper to use to advertise piano actions. The special reference to "thump pianos" will be appreciated more fully when it is remembered that the "Mendicator" is the special apostle of stencil pianos such as the Swick and others. For that paper to identify action makers and "thump boxes" is consequently refreshing. However, the action makers are the best judges and they can get all they want in the "Mendicator," where intellectuality and Swick pianos reign supreme.

No. XII.

The "Mendicator" says, in reference to the "Boston" piano and E. Wilson & Co.: "It was late in the fall before their first pianos appeared," and "they have invariably given the best possible satisfaction to the trade."

A year ago this same "Mendicator" said that the "Boston" pianos were magnificent instruments, and now it says that they appeared late in the fall. If they appeared late in the fall how could it have occurred that these pianos gave the "best possible satisfaction to the trade" by the time the "Mendicator" Christmas humbug number appeared? How much time was there between "late in the fall" and the "Mendicator" Christmas humbug number? Which firms in the trade have expressed satisfaction with the "Boston" piano? What interminable nonsense!

No. XIII.

The "Mendicator" says: "It is quite sufficient to refer to the five pages contained in this issue to demonstrate that the Hallet & Davis piano is all that is claimed for it, and the commendations for this popular instrument expressed therein are the foundation for a monument of fame as high as that of Bunker Hill."

This is an exordium and a peroration combined in one. We maintain, however, that to refer to five pages in a Christmas humbug number is not sufficient to demonstrate that any piano is all that is claimed for it. The "Mendicator" shirked its duty either because it felt itself incompetent to describe the claims and advantages of the Hallet & Davis piano or because it feared to make its usual blunder. Manufacturers of pianos do not care for commendations that form the foundations for monuments. They desire expressions of opinions from competent and honest sources from which to gather a consensus which they utilize in the development of their product, especially when it is an art product. Piano manufacturers have no use for great, heavy, cumbersome and glittering generalities in articles that refer to their instruments, but seek definite and detailed descriptions from authorities whose expressed judgment is recognized as valuable. As there are no music trade papers in this country—outside of THE MUSICAL COURIER—that are recognized as competent to judge a piano or organ, such opinions cannot be secured except from this paper, and should they appear in other trade papers it would immediately be surmised that the manufacturers either wrote or dictated the articles. Hence, such articles appearing in other trade papers have no value. Hence, also, whatever the "Mendicator" may say amounts to nihil. Hence, Hallet & Davis, as well as other prominent piano manufacturers, would do well to ask the "Mendicator" and other such music trade papers not to say anything referring to their instruments.

It is also understood by the whole music trade by this time that the opinion of the music trade press outside of this paper is worthless. How many music

dealers, music teachers, amateurs and others interested in musical instruments must have had their laugh at the Christmas humbug numbers of the "Presto," the "Mendicator" and similar papers! These are the people who laugh with us in these analyses of the music trade press of the country. Can piano and organ manufacturers afford to place themselves in such a position? We simply reflect public opinion in our analyses. Our articles are the mirrors in which can be read what is said in factories, offices, studios and homes where these papers are unmercifully dissected. Can the trade endure the farce much longer?

THE "LANSLOWNE" NOT A STENCIL.

IT is incumbent upon us to state, in justice to the Lansdowne Piano Company, of Toronto, Canada, and as a part of our duty toward the trade, that the pianos made by said company and known as the Lansdowne pianos are not stencil pianos, for the Lansdowne Piano Company are a regularly incorporated piano manufacturing concern, with a capital of \$50,000, and their trade mark is Lansdowne. In consequence of all this the Lansdowne pianos are legitimate, and not stencil pianos.

IGNORANCE OR HYPOCRISY.

THE following editorial that appeared in this paper on December 26, 1888, seems to have caused considerable commotion and emotion (for money) among a set of newspaper men who are either ignorant of what constitutes good music or who are willing for a small compensation to pander to hypocrisy. The intelligent reader can understand the situation without the slightest mental effort:

"Mr. Ditson was one of the great successes in the musical line in this land, but if the truth be uttered (something which this paper is in the habit of doing) it must be said that no name is printed on worse material, falsely called music, than that of the late Mr. Ditson. If anyone is responsible for the dissemination of trash and the perpetuity of native rot it is the firm of Oliver Ditson & Co., and it would be a shame and an outrage upon musical art to permit this sad event to pass without that kind of comment which it deserves. If it is a success to make a million or more dollars by publishing such works as came and come from the press of Oliver Ditson & Co., then all efforts in the direction of good music are naturally of no consequence.

Let the truth prevail!

To attack the character of a dead man, especially when he is known as a good citizen, would be shameful; to print the truth about his art instincts, if he had any, or to state that he had none, is quite another matter. During the past years, as our files will show, we have advertised upon the trashy sheet music published by the house of Oliver Ditson & Co. This was during the life of Mr. Ditson. See, for instance, THE MUSICAL COURIER, August 18, 1886:

It is the duty of every sincere friend of music and musical progress in this country to join us in a campaign against the vile sheet music published and sold here. The time has come when some effort should be made to expose this kind of literature, which is responsible for many sins committed against music in our country.

The dissemination of the compositions of this class, whose name is legion, has been and continues to be a source of heavy income to concerns that have already made millions. Is it not about time that something be done to denounce the continuation of this traffic?

It is astounding that a firm like Oliver Ditson & Co. and a house like White, Smith & Co. show so little regard for good taste as to put their imprints on publications which, when compared with good music, occupy the same relation to it as the "Police Gazette" does to a pure literary work.

There was no reason why, when referring to the demise of Mr. Ditson, the truth about the class of music upon which his name will go down to posterity should not be published. When was there a more opportune moment? And all of this had nothing to do with Mr. Ditson as a merchant (to apply the apology of the Boston "Home Journal") or as a banker or as a philanthropist.

The fact is that our editorial is absolutely true, and when Oliver Ditson & Co. attempt to refute it by publishing a beggarly list of compositions which they claim are classical it makes the evidence in our favor stronger than ever, for the catalogues of the firm show hundreds of thousands of so-called musical works that have been a bane to the development of true music in this land, and every intelligent and honest musician knows this to be the truth.

After all there is some satisfaction in editing a paper that has not only the independence, but the courage, to tell the truth. For additional evidence see the catalogues published during several decades by Oliver Ditson & Co.

—M. J. Paillard & Co., of this city, have just registered a trade mark for a music box, No. 16,089.

Harvey Hayseed Again.

Editors Musical Courier:

SEE in your last issue my letter and it pleased me very much, and tickled my wife mightily; but then I never knew what a row it would make up in our parts, for I had no end of trouble from Old Diggs. You know the old galoot I wrote about from Pilltown, who runs the Bundelcund stencil. Well, Old Diggs, he is a caution, I tell you, full of fun, but very sly. I had trouble with him once and I never forgave him since, although we are pretty good friends nowadays. You see, it happened this way: It was the fall of '67, or so, and I wanted an instrument real bad, had a customer who was waiting for it, and sent over to Pilltown—but I didn't intend writing to you about this thing at all, I wanted to tell you about my visit to Paterson (N. G.) the other day, but I guess I will keep right on and finish the story. Well, as I was saying, I sent my youngest boy over to Pilltown, and who should come back with him but Old Diggs himself. He was puffing for breath and could just blurt out: "Say, Hayseed, I hear ye have a customer, where is she, I—"

Now this didn't suit me at all and I told him so, but he kept on talking to me about the beauties of the Bundelcund piano and why it was superior to every other piano (the word stencil had no meaning in those days), and so on and so forth until I politely told him to let up, that I was busy and merely wanted a new cheap square from him and didn't much care whether Bundelcund or any other man made it, only I was clean run out of stock. Now, what do you think happened? Why, when I went to look for my customer she was gone and I was tearing mad, because Widow Green always paid cash, being left a pretty good sum by her old man, and I gave Diggs a piece of my mind, and the old sinner smiled a peculiar sort of a smile but said nothing, and presently jumped up and said he must be going and then he went.

About a week or ten days afterward I heard some people talking about the Widow Green and her nice piano, "a real elegant one," they said, so I smelt a mouse, and putting on my hat I dropped in to see the widow. I thought she saluted me coldly, but I never flinched and I up and told her I had come to see her new piano. "You're a nice one," she said. "You wanted to stick me with an old box of wires, and if it hadn't been for kind Mr. Diggs you would have done it, and I thought you was such a friend of poor dear Billy's."

Here she looked as if she was going to cry, so I said hastily: "Mrs. Green, I had no intention whatsoever of taking advantage of you in this matter. I had run out of stock and I intended to let old Diggs have the benefit, but you disappeared so mysteriously that I let the matter drop."

"Oh, dear me! you don't say so!" she says, quite earnestly. "Didn't you send for me to go to Diggs and pick out that \$800 square parlor grand, stool and book?"

"I send a letter! You must be crazy! I never sent a letter to you about any piano."

"Well, not a letter exactly," she said, "but your boy came to me with a message, and of course I went down to Pilltown, as the carriage was there, and waited for you and Mr. Diggs; but he came in alone and said you would be in after awhile and to go ahead and show me the piano. He then grew confidential, and told me you were trying to get the best of me, and to quickly get ahead of you and buy a piano before you could claim your commission."

A light burst on me and I need go into no further details. I understood the trick of the old rascal and how he frightened the poor woman with the word "commission," and then sold her a rattletrap piano for \$800 that I would have sold her for \$1,000—but then, you see, it would have been different.

Whew! I was mad. I get hot even now when I think of it. Eight hundred dollars! I didn't speak to Diggs for a year, and only got square with him by selling him an organ that was built by Beatty that had 137 stops, only three of which spoke. He grinned about the matter and said we were quits, but we weren't, for I sold the Beatty truck to him for \$65, although it only cost me \$18.

Well, I am rambling away from what I wanted to tell you in the beginning, about the funny time I had on a little visit I made to Paterson (N. G.) and about my meeting Bob Sands, the piano salesman for a big New York house, on the train going there.

But first I must tell you how mad old Diggs was about my printing what he said about his stencil, and he threatens to pay a visit to a "Friend" of his in New York who will simply wipe me out. I only laugh, and intend to keep right on and expose the old fraud.

I started from home last Thursday morning, and, as my destination was not very far from Paterson, I determined to go there and see with my own eyes the "Sick" piano, for only that very day I had received a circular from Paterson—the postmark read so, anyhow—telling me to call on them and buy some of their stuff, cheap.

I met a fellow in the smoking car—Bob Sands is his name—and he was traveling to the same place, and, as he was a piano man, we naturally fell to talking about the trade.

I asked him what he did in Paterson (N. G.), and he told me not much, as the dealers in that vicinity were simply undersold by the fraud "Sick" piano, and good pianos were cut dreadfully.

I told him I sympathized with him, as I suffered from the same trouble up my way. "But what I can't understand," he

continued, "is that when you open a trade sheet you find it full of sickening puffs of the 'Sick' piano, the Beatty organ or some other stencil rot, praising the action, the tone, the workmanship. Bah! it makes me tired. THE MUSICAL COURIER is the only paper that has had the courage to call things by their right name. These other trade editors tire me. Anyhow, we were stuck by one of them the other day to the tune of \$66, a dishonored draft; and to hear the big bladder who did it talk you would suppose he carried the trade in his pocket, instead of trying to get at the pocket of the trade. What with these fellows' ignorance of what a piano really is, their horrible puffery, all couched in the same language and not discriminating between a Steinway or a 'Sick' piano, their dishonored drafts and their checks coming back to us, I am tempted to give up the game and go into a business that does not tolerate such glaring frauds." Here my young friend, who is a bright fellow, savagely bit the end of his cigar and proceeded to fume and fret until we got to our destination.

We called on a well-known dealer first, and he met us politely, talked about the weather, but when Bob asked him about business he "hemmed and hawed," and said: "Well, you see, Mr. Sands, it is just this way. You sell a tip-top instrument, none better, but when it comes to selling to these Jersey men, why they just snort in my face, and 'Look a-here, neow, do yous fellows' spect us to give you the airth?' Then they go across the street, get a 'Sick' piano, a stool, a book and seventeen years' subscription to the 'American Bassoon,' which is crowded with puffs of the instrument they buy, and all for \$111 and 11 cents. So what can I do? I can't afford to lose money, so I buy the 'Sick' piano for half the price (without sounding board \$1.50 less), and then the trouble begins. The fellows come back a week later complaining that the 'durned critter won't work,' and I keep a staff of tuners, regulators and repairers who tinker away at the old boxes, so that in a year's time the purchaser has practically a new instrument.

"You see the 'Sick' piano case is like a cheap pine coffin, its action is rotten and useless, but it suits the savages who like to pound out with one finger 'See that my Hair is Kept Greased.'"

Bob Sands turned to me after this explanation and said hopelessly: "Now you see, Hayseed, what I have to contend with; the dealers are willing, but what can you do with all the trade papers in the country, except THE MUSICAL COURIER, trumpeting the fame of these old coffin pianos?" I told him I gave it up, and proposed a walk to "Sick's" factory, but he smiled slightly and asked to be excused, as he didn't propose to get his head punched that day; so I said good-bye and started to find the "Sick" factory. I asked several people, but no one knew, until one old man, without any teeth, grinned at me and mumbled out that he "guessed I wanted to go to the 'Hurlick' factory; there was no 'Sick' piano factory, but the 'Hurlick' made him sick enough;" and with a feeble wagging of his old jaws (he must have been at least 118 years old) at this bad pun he tottered away to tell, I suppose, how he grieved a stranger with his old chestnut.

At last I found the factory, the front of which was plastered over with old circulars, the most important part of which read, "I can stencil New York on my piano if you so desire," and then this special note about Style P piano: "I do not expose a cut of this piano, as several large dealers are now buying this piano from me under their own name."

To say that I was completely crushed is but the truth. Here was a stencil from Stencilville, with a vengeance, and my curiosity was so whetted by what I saw outside that I went into the little office and asked for Mr. "Sick." I met both Mr. J. J. "Sick" and E. "Sick," whose name is at the bottom of all the circulars, and whom I found, to my surprise, although a near relation of J. J. Sick, was not a man.

I had hardly presented my card and had begun talking business when who should come in but Mr. I I I I I, of the "American Bassoon," who looked a little disconcerted on seeing me, but merely said: "Halloa, are you here?" He then entered into a low, animated conversation with E. "Sick," the subject of which I could easily tell was your humble servant. At all events he soon broke out with: "Oh, I say, Hayseed, this won't do; you run the stencil down, and now I find you right in the nest of one."

Mr. J. J. Sick looked indignant and said: "Hold on, 'Bassoon,' don't give a fellow away so; you do it badly enough in your paper when you attempt to describe a piano, but please let up now."

Bassoon, as they called him, only smiled and blandly remarked: "As E. Sick just now said, I may bust up every few months, even locomotive boilers do, and I am very fast, too, at times myself; but I am a man of brains, and, after all, that is the reason the ladies admire me so, in addition, of course, to my good looks."

I was getting "sick," and seeing how the land lay I got out as quick as possible, disgusted with stencil pianos, the ignorance and vanity of trade journalists, and solemnly swore never to buy a stencil piano. So, Mr. Editor, here I am back home, and only wishing that if there was ever an eleventh commandment written it would read thus: "Thou shalt not stencil, neither shalt thou write about pianos when thou art better able to describe a slugging match."

Hoping I haven't bored you with my garrulity, and also that all this will make Old Diggs mad when he sees it,

I am yours,

HARVEY HAYSEED.

P. S.—I will write more about the concert Old Diggs tried to give on the "Sick" grand in a few days.

H. H.

Versus Organ Tops.

THE highest type of a thing beautiful is to have it at the same time useful. Can anyone ever imagine how such a monstrosity as a high top on a reed organ ever became fashionable? Is it a thing of beauty or can there be any excuse for its existence? We are glad to see a tendency of late to ignore such fungous growths. Organ manufacturers are probably like other manufacturers—they aim to produce what the people want, and as long as the country demands such things they will continue to put high tops on their organs, and among a certain class of dealers the organ that has half an inch the highest top is the most valuable, without regard to tone or any other practical point. We believe that if more attention be paid to the case of the organ itself high, canopy tops would ere long be things of the past.

The Trade.

- J. G. Ramsdell, of Philadelphia, was in Boston last week.
- Wm. Heinekamp, Sr., has retired from the firm of Wm. Heinekamp & Son, Baltimore.
- It is said that Blasius & Sons, of Philadelphia, are making about 15 pianos a week now.
- De Volney Everett leaves for the Far West to-day in the interest of the Harrington piano.
- The Leominster (Mass.) Furniture Company have gone into the manufacture of piano cases.
- Florence J. Heppe, only son of C. J. Heppe, of Philadelphia, has been admitted as a member of the firm.
- A. B. Corbin, of Newport, R. I., will remove his piano rooms to new quarters soon in the Spingler block.
- Woodward & Sumner, of Portland, Me., will open a new and large piano and organ wareroom about March 1.
- The annual dinner given by George Dearborn, of Philadelphia, to his employés, took place on New Year's at the Colonnade Hotel, in that city.
- A. C. Osborn, formerly with C. M. Norris, East Saginaw, Mich., has been employed by the Jesse French Piano and Organ Company to travel in Arkansas.
- Wood Brothers, of Pittsfield, Mass., the largest piano and organ house of Western Massachusetts, have given up the system of canvassers and will do business directly with customers in their section in the future.
- J. H. W. Cadby, formerly in the piano and organ trade in Hudson, N. Y., who, after a Canadian trip, was convicted two years ago of forgery and sentenced to three years' imprisonment, has been pardoned by Governor Hill.

—Kirsch, King & Co., of Cleveland, will remove to larger quarters on Euclid-ave. about April 1.

—A. C. Fine & Co., who came from Chattanooga and opened a music store in Cleveland, closed up the other day, and say they will go into another line of business. Not so "fine," after all, although it is *fine*.

—We notice in the Detroit "Free Press" the following business item:

The Clough & Warren Organ Company have received an order from Melbourne, Australia, for 11 carloads of their organs.

—We quote from the Buffalo "Express" this item:

Mr. George F. Hedge, the dealer in pianos at Nos. 15 and 19 West Mohawk-st., is one of those energetic business men who thoroughly believe in the virtue of printer's ink. As an example of the business he is doing it may be mentioned that since December 20 he has sold 20 pianos of popular manufacture. Of these the celebrated Knabe was in the greatest demand.

—It was Smith of Eastern-ave., St. Louis, who opened on Olive-st., in that city, and not Maj. J. W. Smith, of Little Rock. The business of the latter was not closed out, but was purchased by the Jesse French Piano and Organ Company. This is to correct our Chicago letter of December 26, 1888.

—A new piano action factory has been started in Cambridgeport, Mass., by Messrs. Barbour, Bates & Maybury. The former was with the action department of the New England Piano Company, the latter two with George W. Seaverns. We must confess that we cannot see where this new concern will get sufficient trade to justify the starting of an action business.

—The Atlanta "Constitution" contains an item from which we reprint the following:

Prof. Constantin Sternberg is happy. The magnificent organ manufactured expressly for him by the Estey Organ Company has arrived and is on exhibition at the company's warerooms, corner Broad and Marietta streets. Professor Sternberg will place the instrument in the music rooms of the Ballard Institute, where all lovers of music and of beautiful things will be amply repaid by paying a visit to see the instrument. It is the only available pedal organ for practice in the city, and contains all the essentials of the finest pipe organ.

—The following dispatch was received on Tuesday from Minneapolis, Minn.:

A bold and successful robbery was perpetrated at Mrs. W. C. Penfield's music store yesterday morning, when two \$1,000 gold certificates were taken from the safe.

Mrs. Penfield and her clerks were engaged with customers when the safe, which was left open, was visited. Mrs. Penfield missed the certificates about noon. She suspected a man named James Smith, who has been assisting Hughes, the piano mover. The detective found that Smith had one of the certificates cashed at the Northwestern Bank, and then deposited \$940 in the Security Bank. This money was recovered. The officers expect to recover the second certificate.

—D. E. Levy, piano and organ dealer, Norfolk, Va., has assigned.

—Sherwood Davidson, formerly of Clay Centre, Kan., has taken a position with Carl Hoffman, Leavenworth.

—The Miller's River Building Company, who erected the new piano case factory at Athol, Mass., some six months ago, held their first annual meeting on Thursday evening. Geo. H. Cooke was elected president; C. F. Richardson, treasurer, who with the following named gentlemen composed the board of directors: L. C. Parminter, Geo. D. Bates, H. S. Goddard, with Wallace Lord Clark. A semi-annual dividend of 3 per cent. was declared, the same to be applied to existing indebtedness, a good showing for the first year's work.

WANTED—By a first-class piano tuner, a situation in a wareroom or factory, city or country. Address Julius Lindegren, 2093 Lexington-ave., New York city.

WANTED—Two good action finishers, regulators and tone voicers—men who have worked in piano factories and not merely in repair shops—to go West. Address Western Manufacturer, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—50 to 90 square pianos at from \$20 to \$85 spot cash. Would pay \$100 for a few fine squares or uprights. Write full description. "Ohio Piano Dealer," care of MUSICAL COURIER, 25 East Fourteenth-st., New York. (This, of course, does not apply to new pianos.)

WANTED—A partner with capital, in a piano manufacturing business, the name of which is one of the most valuable among the pianos now known in the wholesale piano trade. The pianos sell on the strength of their name and reputation of twenty-five years' standing. Address C. A. L., care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

Business Notice.

OFFICE OF PAUL G. MEHLIN & SONS,
461 to 467 West Fourth-st.,
NEW YORK, January 1, 1889.

To the Editors Musical Courier:

THE undersigned respectfully announces to the trade and the musical public that he has this day retired from the firm of Behr Brothers & Co., and has commenced at the above address the manufacture of grand and upright grand pianos of the very highest grade, under the firm name of Paul G. Mehlin & Sons, having associated with him his son, Mr. H. Paul Gmehl. Very respectfully,

PAUL GMEHLIN.

CONOVER BROTHERS CO.

The unprecedented admiration for the CONOVER
Pianos surprises only those who have
not personally tested them.



400 AND 402 WEST 14TH STREET, NEW YORK.

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Grand, Square and Upright

PIANOS

WAREHOUSES:

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NEW YORK.

MANUFACTORIES:

121, 123, 125, 127 Seventh Avenue,
 147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,
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KELLMER
PIANO ORGAN WORKS,
 HAZLETON, PA.



For Price and Territory address the Manufacturers.

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 125 to 135 Raymond St.,
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 310 State Street, 1171 Broadway.
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 290 & 292 Fulton St.,
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 380 & 392 Fulton St.,
 BROOKLYN, N. Y.

Catarrh Cured.

A clergyman, after years of suffering from that loathsome disease, Catarrh, and vainly trying every known remedy, at last found a prescription which completely cured and saved him from death. Any sufferer from this dreadful disease sending a self addressed stamped envelope to Prof. J. A. LAWRENCE, 88 Warren Street, New York, will receive the recipe free of charge.

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ORGAN COMPANY

MERIDEN, CT.,
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 SKILL
 AND EXPERIENCE OF
 ANY ORGAN COMPANY
 IN THE WORLD.
 ORGANS
 UNEQUALLED FOR
 RAPIDITY OF ACTION
 VOLUME AND SWEETNESS
 OF TONE
 SEND FOR A
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 WHOLESALE MANUFACTURERS

Upright & Pianos.

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 149 and 151 Superior Street.
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C. A. GEROLD,

— MANUFACTURER OF —

GRAND, SQUARE and UPRIGHT PIANOS,

Nos. 63 and 65 North Clark Street, Chicago, Ill.

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Manufacturers of Grand, Square and Upright

PIANOS.

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FACTORY: 409, 411, 413, 415, 417, 419 East Eighth Street, NEW YORK.

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MUSIC TEACHERS' SEMINARY,

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Royal Prussian Professor, Court Pianist.

Commencement of the Fall Semester, October 1. Pupils received daily between 4 and 5 P. M. Good board and lodging at reasonable price to be had in the Conservatory Building and immediate neighborhood.

PROF. XAVER SCHARWENKA.

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THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager for the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warerooms and examine these organs.

JACK HAYNES, 24 Union Square, New York.



CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, January 7, 1888.

IF the statements made in the daily papers are no more correct in relation to other lines of trade than they are in reference to the music business, they are very unreliable. Whether the statements made are the result of ignorance or typographical errors matters not; but what is to be expected of them when papers that pretend to be posted on such matters make such outrageously ridiculous reports as we see constantly published? If some of the figures given in a very prominent daily were true there are more pianos made in Chicago than in New York and Boston combined. The true statement of the whole thing is that if Chicago, for the present year, produces one-tenth of the whole number it will be an excellent record and one to be proud of.

It would seem as though dealers of experience would learn that it never pays in the long run to make misrepresentations about their own goods or about the goods sold by competitors. We know of two cases this week where sales were lost by just such proceedings, and one where the instrument was already delivered and money paid on it; and we hear of such cases constantly. The anxiety to sell should not induce a salesman to say, for instance, that his piano cost a very much larger price than his neighbor's, and name a price so outrageously inconsistent with truth as to make the lie apparent. This particular case came under our own immediate notice; the piano was sold by the party of whom this lie was told, and we have reasons for believing that the statement made was a strong argument in favor of the seller.

Old Chicagoans are themselves surprised at the mildness of the present winter season—no snow, no frost in the ground and hardly the necessity for a topcoat. Whether this state of things affects business or not is hard to say, but it is quite true that business has been exceptionally good for the week subsequent to the holiday week.

Messrs. Tryber & Sweetland, who, by the way, are making an excellent organ, have been obliged to work night and day, and have then not been able to fill orders.

The demand for pianos in fancy cases, more particularly walnuts, has developed itself to such a degree that some warerooms in this city had none left at the beginning of the week. The manufacturers here, too, have felt the demand to such an extent that Messrs. Smith & Co., Messrs. Wm. H. Bush & Co. and the Kimball Company are busily at work making up a large stock of them. This only goes to show that New York and the East are not the only places where such goods can be sold, as we have heard it remarked only recently.

Mr. C. F. Ford, of Pinconning, Mich., was in town and ordered a fine stock of Sterling pianos and organs. Mr. Ford reports trade in his section as exceedingly good.

Mr. Thomas Kelly, of Dubuque, Ia., was also in town ordering goods, he reports trade as rather quiet in his section.

Mr. F. E. Swensen, formerly with the Sterling Company in this city, and Mr. Will S. Hayes, the song writer, are in charge of Messrs. Smith & Nixon's branch store in Paducah, Ky., and we hear they are making things very lively down there.

Boston Trade Cossip.

BOSTON piano houses are not only felicitating themselves upon the result of the trade in 1888, but also upon the prospects which the new year unfolds before them, for there is at present no abatement of orders, and sales and business continue uninterruptedly as if the annual period of settlement had not intervened.

Vose & Sons did an extraordinary large trade in 1888, and find that the agents of the Vose pianos all over the country continue doing a healthy trade, which warrants unabated activity at the Vose factory.

The large addition to the factory of the Ivers & Pond Piano Company, at Cambridgeport, is now completed, and we find that this is now one of the best appointed and equipped piano factories in this country, with the unusual dimensions of 300 feet front by 55 feet deep, exclusive of outbuildings, such as engine and boiler and drying buildings, and has a height of

seven stories. The capacity is about 3,000 pianos per annum. Several departments will be added and in a few weeks the whole large establishment will be in full running order.

Geo. W. Beardsley, of the former firm of Harwood & Beardsley, has become associated with a Mr. Cummings, a gentleman of means, who was in the crockery business on the ground floor below the former's piano warerooms. The firm of Beardsley & Cummings, as the new house is called, now occupies this ground floor at 158 Tremont-st., and the handsome wareroom contains Blüthner pianos and S. G. Chickering & Co. pianos. In the latter firm Messrs. Beardsley & Cummings are interested and they will no doubt push the S. G. Chickering piano vigorously in the future.

Mr. Thos. F. Scanlan, with a large display of New England pianos, is now in possession of the wareroom 157 Tremont-st., which he leased some time ago. He is making a fine showing, and the place is already an attraction to passers-by. Mr. Scanlan purchased all the renting stock of Hallett & Cumston, numbering about 100 pianos. This, together with what pianos he has out on rent in Boston and New York, makes him the largest "renter" of pianos in Boston. Mr. Hoyt, formerly with Hallett & Cumston, continues in the service of Mr. Scanlan as retail salesman. Mr. Johnson and Mr. Quinn are also added to the forces, and we predict a large retail trade for Mr. Scanlan.

The Miller firm, next door to Mr. Scanlan's wareroom, has taken the sale of the Jewett piano, and the Hallett & Cumston pianos will be sold by C. C. Harvey & Co. at 177 Tremont-st. The office of Hallett & Cumston for their wholesale trade is upstairs, No. 157 Tremont-st.

The Smith American Company have their piano department in complete shape and in good running order. Should they not increase in 1889 they would still be able to turn out about 600 pianos this year, and this is a good showing for a new house manufacturing pianos of such a grade. The company have a large capital, and if they decide to do so can extend their facilities to an extent that will enable them to make as many pianos as most firms.

Mr. Powers, of the Emerson Piano Company, has been under the weather several weeks. At the factory the company just finished taking stock, and from present appearances it looks as if 1888 was the most prosperous year in the history of the firm. Their Style 14 upright has been a great lesson to the trade, for it was the means of proving that progress in piano building and a liberal tendency that favors the improvement of the instrument, no matter what may be the cost, will be duly appreciated by the trade. The Style 14 Emerson piano has become a marvelous commercial and artistic success. It could not have been the one without the other.

J. M. Richards, traveling for Newby & Evans, was in Boston last week. Mr. Richards has done some very satisfactory work throughout the whole country with the Newby & Evans pianos, and these instruments are now recognized as among the best selling in the market. Dealers handling them report them satisfactory in every respect.

Governor Fuller, of Brattleboro, was in Boston a few days last week. He is expected in town to-day.

The New England Organ Company AND THE Woodward & Brown and Lawrence & Son Pianos.

A RECENT event in the music trade of Boston assumes unusual proportions and a far reaching scope when the full intent and the well-known and historic energy of the projector are taken into consideration. The readers of THE MUSICAL COURIER have become cognizant of the two transactions by means of which Mr. George T. McLaughlin, the proprietor of the New England Organ Company, of Boston, has become the owner of the two piano plants—that of Woodward & Brown and Lawrence & Son, of Boston.

The instruments manufactured by these two firms always occupied a high rank in the estimation of the trade, and their transfer to another management, brought about by a series of negotiations only lately closed, naturally caused much comment in trade circles and calls for the present article in order that their future status may be thoroughly understood.

It seems to have been known that Mr. McLaughlin had for

a long time been seriously contemplating the step that would make him a member of the piano manufacturing fraternity. As a fact we may as well state that for some time past he has been studying the piano manufacturing question from all points of view, and had it not been for his inclination to manufacture a high grade article no doubt Mr. McLaughlin would long since have been enrolled among the piano manufacturers of Boston. Such a step required a great deal of consideration.

The idea that his name should be attached to a musical instrument which could not be classified among the higher grade of instruments was incompatible with his career as an organ manufacturer, and before beginning the manufacture of such pianos as he wished to produce additional consideration had to be taken.

At this juncture the opportunity to purchase the plant of Woodward & Brown presented itself. Mr. McLaughlin saw at a glance that the purchase of this plant would at once place him in a position to begin the manufacture of the very grade of pianos he preferred to place on the market. There was only one obstacle in his path that prevented immediate progress. The Woodward & Brown plant had to be transplanted to other quarters, and the time and labor involved in reorganizing would naturally consume such a period that Mr. McLaughlin doubted whether he would be able to put pianos in the market before the fall of 1889.

Just at this time it appears that circumstances so shaped themselves that, by an arrangement with Mr. Arthur Lawrence, the plant of Lawrence & Son was added to those conducted by the New England Organ Company. Mr. Lawrence knew that in making this connection a business stroke could be accomplished. Here was a piano factory in running order and everything in condition to produce pianos at once.

At the head of this factory was Mr. Arthur H. Lawrence, the very man who had controlled its destinies and who knew every particle of mechanism in the machine, and it took only an instant for him and Mr. McLaughlin to say "Go ahead," and the piano factory continued as if no disturbance or interruption had taken place.

We said in the beginning of this article that the scope of Mr. McLaughlin's double transaction was far reaching, and the trade will now appreciate how far reaching it is, especially when we add that it is Mr. McLaughlin's purpose to push his new enterprise—or, rather, enterprises—with that tremendous energy that has characterized his expansion of the trade of the New England Organ Company.

To the development of the trade in the Woodward & Brown and in the Lawrence & Son pianos Mr. McLaughlin will bring all the experience he has gathered during the twenty years that now embrace his career of a successful organ manufacturer. He has this one great advantage in the new enterprise—he is the owner and manufacturer of two different brands of pianos, both of which are recognized as among the most successful in the whole list of pianos made, both brands having scales unsurpassed for scientific accuracy and both being musically endowed with such qualities that they have always attracted the attention of neutral and independent musicians and judges—such, for instance, as the editors of THE MUSICAL COURIER, who, in days past, never hesitated to pay just tribute to these instruments.

Under Mr. McLaughlin's auspices we shall now have frequent opportunities to record the progress of the three establishments—the New England Organ Company and the Woodward & Brown and Lawrence & Son piano factories.

Mr. Lawrence is also to be congratulated upon associating himself with a house whose record in the past is a sure guarantee for future success.

—Mr. John C. Haynes, of the firm of Oliver Ditson & Co. and John C. Haynes & Co., music publishers and dealers, Boston, was the surprised recipient of a life size crayon portrait of himself, executed in a highly artistic manner, surmounted with a superb bronze and gold frame, as a New Year's gift from the employés of both houses. It was a spontaneous offering, and fittingly expresses the good will respect entertained by the employés for their employer. As the salaries the boys get are very high they did not mind contributing.

—Major and Mrs. Ruxton, of Ireland, who are to pay a visit to Mrs. Chickering, Mrs. Ruxton's mother, are expected in Boston this month.

L. C. HARRISON, ZEITZER & WINKELMANN,

Formerly HENRY ERBEN & CO.,

ESTABLISHED 1834,

Manufacturer of

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PIANOFORTE STRINGS,

386 and 388 Second Avenue,

Between 22d and 23d Sts.,

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VOSE & SONS,

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HALLET & DAVIS CO.'S PIANOS.GRAND, SQUARE and UPRIGHT,
Indorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Sarc,
Abt, Paulus, Titiens, Heilbron and Germany's
Greatest Masters.WAREROOMS: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 423 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.; State
and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.**KNABE**Grand, Square and Upright
PIANOFORTES.These Instruments have been before the public for
nearly fifty years, and upon their excellence alone
have attained an**UNPURCHASED PRE-EMINENCE**Which establishes them as **UNEQUALLED** in Tone,
Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

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NEWBY & EVANS'

Upright Pianos

ARE DURABLE AND WELL FINISHED
INSTRUMENTS.**PRICES MODERATE**

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NEW YORK.

—UNEXCELLED IN—

Beauty of Tone,
Elegance of Finish,
Thoroughness of Construction.

WAREROOMS:

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FACTORIES:

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Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI,
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
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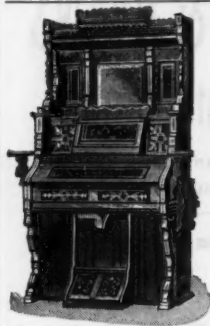
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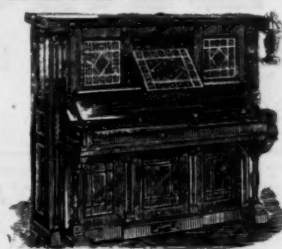
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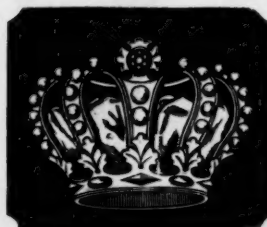
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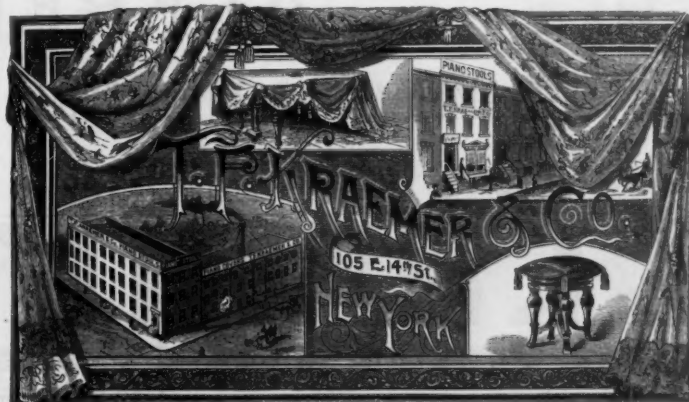
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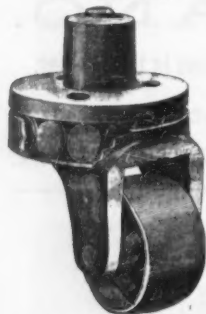
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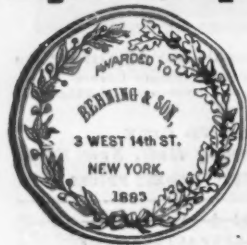
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